

Summer 2011

# Direction of the Play: The Outsiders

Janice Carroll

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Direction of the Play: *The Outsiders*

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A Project Report

Presented to

The Graduate Faculty

Central Washington University

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In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

Theatre Production

---

by

Janice Carroll

July 2011



# ABSTRACT

## PROJECT REPORT

DIRECTION OF THE PLAY: *The Outsiders*

CENTRAL WASHINGTON UNIVERSITY

Directed by

Janice Carroll

July 2011

This project entailed the selection, background research and documentation, musical analysis, casting, direction, vocal coaching, and post-production analysis of Howe Sound

Secondary School's production of Janice Carroll's *The Outsiders*. Documentation includes research and analysis of the play, and an evaluation of the play as a production vehicle for the department of Theatre Arts at Central Washington University.

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

Final Examination of

Janice Carroll

B. Ed University of British Columbia, 1979

For the Degree of

Master of Arts

Theatre Production

Committee in Charge

Professor Michael J. Smith

Associate Professor Christina Barrigan

Assistant Professor Marc Haniuk

McConnell Hall

Room

Day of Orals: July 24, 2011

10:00 AM

Janice Carroll

Courses presented for the Master's degree

Course No.	Course Title	Number of Credits	Instructor	Quarter Completed
TH 501	Intro to Grad Studies	1	Bellah	Summer 2008
TH 502	Intro to Creative Project	1	Robinson	Summer 2010
TH 510	Studies in Dramatic Lit	4	McKay	Summer 2009
TH 511	Analysis and Criticism	4	Foster	Summer 2010
TH 530	Playwriting Application	3	Forier	Summer 2010
TH 531	Mime and Movement	3	Bellah	Summer 2008
TH 534	Improv Technique	3	Van Auken	Summer 2010
TH 539	Directing Young Actors,	3	Lee-Painter	Summer 2007
TH 540	Grad Directing 1	3	Smith	Summer 2009
TH 541	Grad Directing 2	3	Hubbard	Summer 2010
TH 542	Musical Theatre Directing	4	Brown	Summer 2008
TH 544	Acting Styles	3	Logan	Summer 2007
TH 545	Voice and Dialects	3	Smith	Summer 2010
TH 546	Teaching Shakespeare	3	Edie	Summer 2009
TH 560	Stage/TV Makeup	3	MacMillen	Summer 2008
TH 566	Makeup and Masks	3	MacMillen	Summer 2009
TH 568	Lighting Techniques	3	Barrigan	Summer 2010
TH 571	Design Methodology	3	Haniuk	Summer 2009
TH 580	Scenic Methods	3	Haniuk	Summer 2009
TH 584	Puppetry	3	Hawkins	Summer 2009
TH 700	Master's Thesis Project	6		Summer 2010-11

## **BIOGRAPHICAL INFORMATION**

**Janice Anne Carroll**

**Undergraduate Study:**

**University of British Columbia 1976-1979**

**Langara College, V.C.C. 1974-1976**

**Graduate Study**

**Central Washington University 2007-2011**

**Professional Experience**

**High School Teacher 1979-2011**

## ACKNOWLEDGEMENTS

Andrew Wilden

Helen Whittaker

Professor Michael Smith

Associate Professor Christina Barrigan

Assistant Professor Marc Haniuk

The Cast and Crew of *The Outsiders*

Michael Hewitt

Susan Carroll

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# MASTER'S THESIS PROJECT PLAYSCRIPT APPROVAL FORM

Carroll 1

(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

SCRIPT TITLE The Outsiders

PLAYWRIGHT(S) [If musical, list lyricist/composer] Christopher Sergel, based on the novel by S. E. Hinton

NUMBER OF ACTS 2 APPROXIMATE TOTAL PLAYING TME 1 HOURS 20 MIN.

**CAST** (fill in with the appropriate numbers)

MEN 10 WOMEN 5 CHILDREN NA OVER 40 NA

ROLES REQUIRING PEOPLE OF COLOR NA ROLES COULD DOUBLE 4

TOTAL NUMBER OF CAST 15

OTHER CASTING CONCERNS:

**ARTISTIC STAFF** (check those needed for this play or production idea)

MUSICAL DIRECTOR \_\_\_\_\_ DANCE CHOREOGRAPHER \_\_\_\_\_

FIGHT CHOREOGRAPHER X DIALECT COACH \_\_\_\_\_ SPECIALTY HIRE \_\_\_\_\_ (specify what kind)

ORCHESTRA/BAND (specify what size) \_\_\_\_\_

Will you be fulfilling any of the above? Possibly \_\_\_\_\_ If so, which? Fight Choreographer if I can't hire one.

Will a guest artist be fulfilling any of the above? Possibly \_\_\_\_\_

If so, which? Fight Choreographer if I can hire one.

**SCENERY/PROPS** (check those needed for this play or your concept of the play)

UNIT SET? YES NO (CIRCLE ONE) NUMBER OF SETTINGS: approx 5 permanent acting areas

HISTORICAL PERIOD: Modern GEOGRAPHICAL LOCATION: Urban, inner city

BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:

APPROXIMATE NUMBER OF PROPS \_\_\_\_\_ PERIOD \_\_\_\_\_

DIFFICULT OR UNUSUAL PROPS? YES (NO) (CIRCLE ONE) DESCRIBE:

WEAPONS OR FIREARMS? HOW MANY 4 DESCRIBE: 2 switchblades, 2 guns

**COSTUMES** (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER 2

HISTORICAL PERIOD Modern SEASON Fall SPECIAL REQUIREMENTS: NA

**JUSTIFICATION FOR CHOICE OF SCRIPT**

HAVE YOU SEEN THIS SCRIPT PRODUCED? YES (NO) (CIRCLE ONE)

HAVE YOU DONE THIS PLAY BEFORE? BRIEFLY DESCRIBE YOUR INVOLVEMENT IN THE PRODUCTION: No



**WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?**

S. E. Hinton's book, *The Outsiders*, is a part of the English Curriculum in British Columbia. The characters are well defined, easily recognizable and the action is believable. The themes of family, prejudice, and urban violence are as topical today as they were in the 1960's when the story was first published. The adaptation lends itself to simple staging, interesting and creative blocking, and complex character work.

**WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?** None that I can foresee.

**PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT ON A SEPARATE SHEET OF PAPER AND ATTACH.**

**PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE THESIS COMMITTEE TO REVIEW.**

SUBMITTED BY: (Printed Name) **Janice Carroll**

Date Submitted: Sept. 1, 2010

(Signature) \_\_\_\_\_

Thesis Chair Approval: **Michael Smith**

Date Approved: 9/23/10

Thesis Committee Members Approval: **Christina Barrigan**

Date Approved: 11/15/10

**Marc Haniuk**

11/18/10

Graduate Coordinator Approval: **Scott Robinson**

Date Approved: 1/31/11

**Please note:**

The signatures have been redacted due to security reasons.

**GRADUATE COMMITTEE AND OPTION APPROVAL FORM**  
**CENTRAL WASHINGTON UNIVERSITY**  
**(Submit the original)**

**R**

Carroll 44

Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. Submit original to the Office of Graduate Studies in Barge 305.

GRADUATE STUDIES  
AND RESEARCH

Name: Janice Anne Carroll

Birth Date [REDACTED]

Address: [REDACTED]

Student ID [REDACTED]

Email: [REDACTED]

Check option:

Indicate credits to be received for the thesis or option:

<input type="checkbox"/> Written Exam*	<u>TH 700</u>	<u>Master's Thesis</u>	<u>6</u>
<input type="checkbox"/> Project	Course No.	Title	Credits
<input checked="" type="checkbox"/> Creative Project			
<input type="checkbox"/> Studio Project	Course No.	Title	Credits
<input type="checkbox"/> Portfolio Review	MLA 7 <sup>th</sup> Edition		
<input type="checkbox"/> Thesis (standard)	Style Manual for Thesis/Project		
<input type="checkbox"/> Thesis (journal-ready)			
<input type="checkbox"/> Provide journal guidelines plus a recent article from that journal in student's field of study.			

\*Students taking written exam option may omit items 1-5 below.

1. Proposed Title (and title of targeted journal if appropriate):  
Direction of the Production The Outsiders
2. Purpose of Study:  
The direction of the production The Outsiders serves as the culminating experience in theatre arts graduate studies.
- Scope of Study:  
Documentation based upon the preparation of pre-production research, post-production evaluation, the direction of the production (including casting and rehearsal of actors, preparation of the Director's Production Book, and oral examination) shall benefit both the students and the Theatre Arts Department.
4. Procedure to be used:  
Three phases of study shall be included: 1) Pre-Production Research and Thesis Documentation in MLA style, 2) Rehearsal and direction of production, 3) Post-Production Evaluation and Documentation.
5. Does the procedure involve collection of data obtained from  
Human Subjects (including use of surveys)? ..... Yes\*\* ☐ No X  
Use of Animals? ..... Yes\*\* ☐ No X  
\*\* If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

Professor Michael Smith  
Committee Chair (typed or printed)

[Signature]  
Committee Chair (signature)

7/27/10  
Date

Christina Barrigan, Associate Professor  
Committee Member (typed or printed)

[Signature]  
Committee Member (signature)

7/27/10  
Date

Marc Haniuk, Assistant Professor  
Committee Member (typed or printed)

[Signature]  
Committee Member (signature)

7/27/10  
Date

Approved by:  
Scott Robinson

Dept Chair/Designee\* (signature) [Signature] Date 7/27/10

Approved by:  
Roger S. Fouts

Dean of Graduate Studies [Signature]

8.6.10  
Date

Please note: The signatures have been redacted due to security reasons.

\*In the case of interdisciplinary programs, this form should be signed by the relevant Program Director/Co-Director AND relevant Dept chair. In cases where they cannot agree to sign for approval, the approval will be made or denied by the relevant Interdisciplinary program advisory

# *Howe Sound Secondary School*

*School District No. 48 (Sea to Sky)*

*www.hss.bc.ca*

September 24, 2010

To Whom It May Concern:

Janice Carroll has administrative approval to continue with her planned production of the Outsiders to occur during the 2010/11 school year. I am aware that this production is a part of her Master's Thesis for Central Washington University, and she has permission to use the facilities at Howe Sound Secondary to complete this endeavor.

Sincerely,

**Rose Mackenzie**  
Principal  
Howe Sound Secondary

**Please note:**

**This signature has been redacted due to security reasons.**



### Project Parameters

Howe Sound Secondary School's production of *The Outsiders* will have a very small budget, in the range of \$1500, that will cover the cost of the scripts, royalties, props, costumes, lights, and any stipends for tech support and fight choreography. Hosting the production on such a small budget seems a little daunting, so I might try and borrow from the musical theatre account. Another option is to perform for the grade 8 students at the other three high schools in the district: Pemberton, Whistler, and Don Ross Secondary in Brackendale. The Parent Advisory Committee might provide the funds, which will double the budget I have outlined.

Howe Sound has a proscenium stage with a seating capacity of 180. The space is shared with the community, so it will not be available all the time for rehearsal, especially during the busy Christmas season. The theatre has approximately fifty light fixtures, with the majority of them being fresnels. In the last few years there has been some upgrading with the addition of some source fours, and a cyclorama. With such a small budget, using an effective lighting design and a few well-placed and versatile set pieces will be critical. Soundscape and music will be widely used in this production to enhance tension and ambience. Two LCD projectors may be available to create back-story and further cut down on material costs. Costumes will be easily accessible from the school's costume collection and from the retro clothing stores.

The dates for the production have been set, and will run from April 12-16, 2011. The majority of Howe Sound students work, so rehearsals will usually be limited to two or

The dates for the production have been set, and will run from April 12-16, 2011. The majority of Howe Sound students work, so rehearsals will usually be limited to two or three times a week. Actors will be expected to attend a few weekend rehearsals, especially as the performance gets closer. Auditions will be open to all students at the school, and all roles, young and old, will be filled by the high school actors. One of the obstacles to staging this play is that the majority of the roles are male. I will be filling some of the "gang" roles with females to provide a more balanced cast while still staying true to the playwright's intentions.

## Production Schedule

## November 2010

- Untitled
- The Outsiders
- Work
- Calendar

October 2010	November 2010	December 2010
S M T W T F S	S M T W T F S	S M T W T F S
1 2	1 2 3 4 5 6	1 2 3 4
3 4 5 6 7 8 9	7 8 9 10 11 12 13	5 6 7 8 9 10 11
10 11 12 13 14 15 16	14 15 16 17 18 19 20	12 13 14 15 16 17 18
17 18 19 20 21 22 23	21 22 23 24 25 26 27	19 20 21 22 23 24 25
24 25 26 27 28 29 30	28 29 30	26 27 28 29 30 31
31		

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
31 1:00 PM New Event	1	2 12:00 PM meeting with auditioners: hand out scripts 3:30 PM staff meeting	3 2:00 PM meet with mike: set design	4	5	6
7	8	9	10	11 remembrance day 3:00 PM meet with mike-brew pub	12 Pro-D 7:00 PM complete section two	13
14	15 3:30 PM auditions	16 3:30 PM auditions	17 3:00 PM call backs	18 12:00 PM call back - guys	19 1:00 PM X block	20
21	22 12:00 PM call back - girls 7:00 PM meet with daniel fight choreography St Augustine's	23 12:00 PM meet the cast	24 3:30 PM rehearsal	25	26	27
28	29 3:30 PM	30 3:30 PM dept head meeting	1 3:30 PM rehearsal	2	3	4

# December 2010

Untitled  
 The Outsiders  
 Work  
 Calendar

November 2010	December 2010	January 2011
S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5 6	1 2 3 4	1
7 8 9 10 11 12 13	5 6 7 8 9 10 11	2 3 4 5 6 7 8
14 15 16 17 18 19 20	12 13 14 15 16 17 18	9 10 11 12 13 14 15
21 22 23 24 25 26 27	19 20 21 22 23 24 25	16 17 18 19 20 21 22
28 29 30	26 27 28 29 30 31	23 24 25 26 27 28 29
		30 31

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
28 3:30 PM	29 3:30 PM dept head meeting	30 3:30 PM rehearsal	1	2	3	4
5 3:30 PM	6 3:00 PM staff meeting	7 2:00 PM winter gala	8 3:30 PM rehearsal	9 1:30 PM rehearsal X block	10	11
12 3:30 PM	13 3:30 PM rehearsal	14 3:30 PM rehearsal	15 3:30 PM rehearsal Junior play	16 12:00 PM	17	18 12:00 PM
19	20	21	22 12:00 PM	23	24	25
26	27 12:00 PM rehearsal: units 2,3,4,5,6,7 4:00 PM meeting with michael (lighting)	28	29	30	31	1



# January 2011

- Untitled
- The Outsiders
- Work
- Calendar

December 2010	January 2011	February 2011
S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4	1	1 2 3 4 5
5 6 7 8 9 10 11	2 3 4 5 6 7 8	6 7 8 9 10 11 12
12 13 14 15 16 17 18	9 10 11 12 13 14 15	13 14 15 16 17 18 19
19 20 21 22 23 24 25	16 17 18 19 20 21 22	20 21 22 23 24 25 26
26 27 28 29 30 31	23 24 25 26 27 28 29	27 28
	30 31	

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
26	27	28	29	30	31	1
		1:00 PM rehearsal: units 2, 3, 4, 5, 6, 7 6:00 PM meeting with				
2	3	4	5	6	7	8
		back to work	3:30 PM act one - memorization check			
9	10	11	12	13	14	15
11:00 AM 3:30 PM 13, 14, 16, 18, 20, 21, 22, 30-31, 12, 8			3:30 PM 9-12, 23-27, 32-33		2:30 PM X block: units 32, 35	fight choreo. with Daniel
16	17	18	19	20	21	22
3:30 PM units 28, 29, 34-36 7:00 PM end of term	3:30 PM units 14-19 7:00 PM end of term show: D block	12:00 PM fight rehearsal 3:30 PM units 25, 26, 27, 7:00 PM End of Term	7:00 PM End of Term Show: C block			
23	24	25	26	27	28	29
exams						
3:00 PM meet with	10:00 PM		1:00 PM rehearse: Daily			
30	31	1	2	3	4	5
3:30 PM units 38, 45, 46		12:10 PM fight rehearsal 5:10 PM memorization check Act II		12:00 PM rehearsal X block units 39-41		



# February 2011

- Untitled
- The Outsiders
- Work
- Calendar

January 2011	February 2011	March 2011
S M T W T F S	S M T W T F S	S M T W T F S
1	1 2 3 4 5	1 2 3 4 5
2 3 4 5 6 7 8	6 7 8 9 10 11 12	6 7 8 9 10 11 12
9 10 11 12 13 14 15	13 14 15 16 17 18 19	13 14 15 16 17 18 19
16 17 18 19 20 21 22	20 21 22 23 24 25 26	20 21 22 23 24 25 26
23 24 25 26 27 28 29	27 28	27 28 29 30 31
30 31		

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
30	31 3:30 PM units 38,45,46	1	2 12:10 PM fight rehearsal 3:30 PM memorization check Act II	3	4 12:00 PM rehearsal X block units 39-43	5
6	7 3:30 PM units 38, 44, 47-52	8 3:00 PM rehearsal units 58-62	9 12:00 PM fight rehearsal 3:30 PM rehearsal units 53-55,56,57	10	11	12
13	14 3:30 PM rehearsal units 67, 69	15 3:00 PM rehearsal 68,70-72	16 12:00 PM fight rehearsal 3:30 PM rehearsal units 63-66	17 6:30 PM open house-HSS: perform a scene or two from The Outsiders	18 prod	19 12:00 PM rehearsal:12-6 Act one
20	21 3:30 PM rehearsal: Pony-boy transitions	22	23 12:00 PM fight rehearsal 3:30 PM rehearsal 73-77	24	25	26
27	28 3:30 PM rehearsal catch up: Act two: restaurant to fire scene, Dallas' death, and Two-Bit's scene with	1 3:00 PM staff meeting	2 12:00 PM fight rehearsal 3:30 PM rehearsal: Bob's death, Johnny's beating and Soda, Darry, Sandy's	3	4 3:00 PM meet with Michael 3:00	5

# March 2011

- Untitled
- The Outsiders
- Work
- Calendar

February 2011							March 2011							April 2011								
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S		
			1	2	3	4	5				1	2	3	4	5					1	2	
6	7	8	9	10	11	12		6	7	8	9	10	11	12		3	4	5	6	7	8	9
13	14	15	16	17	18	19		13	14	15	16	17	18	19		10	11	12	13	14	15	16
20	21	22	23	24	25	26		20	21	22	23	24	25	26		17	18	19	20	21	22	23
27	28							27	28	29	30	31				24	25	26	27	28	29	30

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
27 3:30 PM rehearsal catch up. Act two rehearsal to live scene. Dallas' death, and Two-bit's scene with	28 3:30 PM rehearsal	1 3:00 PM staff meeting	2 12:00 PM fight rehearsal 3:30 PM rehearsal: Bob's death, Johnny's beating and Soda, Darry, Sandy's	3	4 3:00 PM meet with Michael 3:00	5
6	7	8 3:30 PM rehearsal	9 3:30 PM rehearsal	10	11	12 rehearsal 12-6, Act 2
13	14 3:30 PM rehearsal	15 3:30 PM rehearsal	16 3:30 PM rehearsal	17 5:00 PM parent teacher night	18	19
20	21 spring break	22	23	24	25	26
27 spring break	28 3:30 PM rehearsal 10:00 PM slam poetry event at cafe du soleil	29 3:00 PM dept meeting	30 3:30 PM rehearsal	31 2:00 PM move into theatre 3:30 PM rehearsal	1 1:00 PM meet with Michael 14	2 11:00 AM build set and hang lights

# April 2011

- Untitled
- The Outsiders
- Work
- Calendar

March 2011

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

April 2011

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

May 2011

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
27 spring break	28 3:30 PM rehearsal 10:00 PM slam poetry event at cafe du soleil	29 3:00 PM dept meeting	30 3:30 PM rehearsal	31 2:00 PM move into theatre 3:30 PM rehearsal	1 4:30 PM meet with Michael H	2 11:00 AM build set and hang lights
3 1:00 PM rehearsal	4 3:30 PM run through act one - notes	5 7:00 PM fix it rehearsal 9:00 PM deadline for program newspaper	6 3:30 PM run through act two	7 3:30 PM rehearsal	8 7:00 PM tech (no cast)	9 1:00 AM cue-to-cue
10 1:00 PM 2 dress rehearsals	11 8:00 PM rehearsal (if needed)	12 7:00 PM Preview: The Outsiders 8:00 PM dress rehearsal for Whistler	13 7:00 PM Opening: The Outsiders	14 7:00 PM The Outsiders	15 7:00 PM The Outsiders 10:00 PM perform for Don Ross	16 7:00 PM closing: The Outsiders 9:00 PM michael smith
17	18	19	20	21	22	23
24	25	26	27	28	29	30

### Evaluation of *The Outsiders* as a Production Vehicle

Howe Sound Secondary School is the largest school in the district, and the only school that teaches eleventh and twelfth grades in Squamish. Squamish, which was once a logging town, has grown in the last ten years due to increasing housing costs in both Vancouver and Whistler. The town is close enough for commuting, while offering a wide range of outdoor activities including rock climbing, mountain biking, and hiking. The increased population has resulted in a wider range of socio-economic status. One of the major themes in Hinton's *The Outsiders*, adapted to the stage by Christopher Sergel, is the clash between the classes. Exploration of this theme may strike a chord with the audience and will hopefully open lines of communication among them. The characters, regardless of the economic background, are compelling and complex. The audience will identify with these fully developed characters that transcend their outward appearances.

Another prominent theme in *The Outsiders* is family, and what, or who, make up the family constellation. As in most towns and cities, definition of family has changed in Squamish. There are blended families, single parent families, foster families, gay families, and extended families. Some teenagers feel alienated from their parents and create a family among their friends. The audience will empathize and possibly identify with the characters in their struggles for and against their families. Johnny, who lives in an abusive home, seeks comfort with his friends. When he is in hospital dying he asks for his friends, not his family. Johnny is invaluable to his gang because he gives them a sense

of purpose. His vulnerability allows the gang to justify their use of violence to protect Johnny from further harm.

The world of the play has very little adult involvement. Disagreements between the teenagers are often volatile and the feelings of injustice are prevalent, especially between the two socio-economic groups, the Socs and the Greasers. Both groups get little in way of moral guidance. The audience must then ask the question, which group has the most to lose in the war between the classes?

Urban violence is always topical, especially when applied to youth. *The Outsiders* demonstrates how violent behavior can result in a chain of events that can quickly spiral out of control. The volatility of young people's emotions is perhaps best exposed by Dallas Winston after finding out about Johnny's death. Dallas pulled an unloaded gun on a security guard who, subsequently, shoots him dead. Ponyboy observed that "Dallas wanted to be dead. And Dallas always gets what he wants." (Sergel 75). Like Tulsa, Squamish has not been immune to the effects of teen violence, so the audience will be able to empathize, if not identify, with the examples portrayed in the play.

In addition to applying semiotic theory to *The Outsiders* design concept, I will also be using the genre of symbolism, similar to Valery Bryusov, a leading symbolist of Russian literature, who sought to create "a theatre of mood, image, and the concept of a single consciousness" (Krasner 56). According to Jindrich Honzl, a member of the Prague School of Semiotic Theory, "everything that makes up reality on the stage – the playwright's text, the actor's acting, the stage lighting – all these things in every case

stand for other things. In other words, dramatic performance is a set of signs” (Krasner 250).

One of the production’s challenges is the limited budget. The Drama department does not receive money from our school board or from the administration of the school. As a department, we generate our own money. Unfortunately the majority of the money is in the musical theatre budget, which sits at approximately \$13,000. The drama budget sits at about \$1000. As outlined in the parameters, some creative juggling of funds might have to take place. One way to overcome this financial challenge is to keep the set minimal. There are several benefits to this: the set adheres to the design concept of symbolism, as opposed to realism; educationally it introduces a young audience to the complex world of signs and symbols in performance; and, the performance will be action and character driven.

Speaking of an action and character driven performance, a flaw of Christopher Sergel’s adaptation of *The Outsiders* is the play feels like it has been sanitized. There is no reference to smoking, little to drinking or drug use, and the violence is often referred to in retrospect. Cigarettes, alcohol, and drugs are easily decoded symbols for displaced youth. Put a cigarette in a teenager’s hand and the interpretation of that teenager is changed. John S. Simmons, in his article “A Look Inside a Landmark: *The Outsiders*”, explains one of the reasons why Hinton’s novel has been a target for censorship, which could be a reason for Sergel’s choices:

The deaths have been the object of numerous challenges over the years.

One of the continuing objections to Hinton's novel is that it glorifies violence as a means of coping. Although most teenage readers perceive the underlying distaste for such behavior as they find in the text, a considerable number of their parents have not. (440)

One of the most dramatic moments in Hinton's novel is the aforementioned decision by Dallas to pull an unloaded gun during a corner store hold up - a suicidal choice that shows his inability to live in a world without meaning. In the Sergel's adaptation, it is referred to as an after thought – a phone call. The information is given as opposed to shown. I feel the action needs to be seen, the adaptation has to be louder, grittier, and angrier. Added scenes, either projected on to screen or acted live, and accompanied by music and sound, will be used to show the action. Added dialogue from the book, if allowed, will be used sparingly to reveal character traits and heightened the emotional content of the play. I have requested four dialogue additions from Hinton's book to the Dramatic Publishing Company.

*Dialogue Change I: After Bob's death.*

PONYBOY: I'm scared, Johnny. What are we going to do?

JOHNNY: Calm down, Ponyboy. Get a hold of yourself. (57)

These lines of dialogue show a reversal in Johnny's behavior. In *Playwriting: The Structure of Action*, Sam Smiley describes a reversal: "A reversal, or peripety, is a violent

change within a play from one state of things to a nearly opposite state. The situation – including relationships and activities – completely turns around” (76-77). Johnny taking action, taking control of the situation, is a reversal for him. Previous to this he acts frightened, like a beaten dog. In *The Outsiders*, Dally shows up and takes control of the situation, in the book it is Johnny who makes the plan to seek out Dally for assistance.

*Dialogue Change II: After Darry's line: "You're tensed up."*

PONYBOY: I had one of those dreams last night. The one I can't remember.

DARRY: What?

TWO-BIT: Was it bad?

PONYBOY: No, I lied. (69)

The dreams that Ponyboy is referring to began the night of his parents' funeral. Although Ponyboy could not remember what happened in the dreams, the brothers were adequately concerned to take action. Darry took Ponyboy to a doctor, and Sodapop began sleeping with Ponyboy. This addition shows the deep psychological scars that Ponyboy carries, and the equally deep caring and protection that the three brothers provide for each other.

*Dialogue Change III: After the voice of Johnny's mother's: "He'd rather be with hoodlums."*

TWO-BIT: No wonder he hates your guts. He has to live with that. (66)



Under highly charged circumstance, Two-Bit's response to Johnny's mother expresses the depth of his despair. Rather than choosing to ignore the mother's comment, he lashes out with a remark that is intended to hurt her as much as possible. This dialogue shows the volatility and explosiveness of the character, and another side to Two-Bit's usual light-hearted personality. The second sentence is incredibly poignant and directed as much to Two-Bit as it is to the other boys. The magnitude of Johnny's suffering is highlighted with this insight.

*Dialogue Change IV: After Cherry says she can't visit Johnny in the hospital*

PONYBOY: I wouldn't want you to see him. You're a traitor to your own kind and not loyal to us. Don't you ever try to give us handouts and then feel high and mighty about it. (67).

At this point in the play, Ponyboy has taken great strides in dispelling his preconceived notions about the Socs. Ponyboy is learning, through a series of painful lessons that individuals have to be judged on their merit and actions alone. This outburst, followed by almost immediate remorse, shows how conflicted his feelings are, especially around blame and Johnny's injuries. The addition also allows Cherry's character, and the audience, to question her own intentions. The words, spoken in anger, again show the volatility and heightened emotion of youth.

Another challenge to staging a play based on such a well known novel, and film adaptation, is the audience's preconceived ideas as to how the story will be told, what the

characters will look like, and what events and moments will be emphasized and which will be left out. The answer to this challenge is to create an immediate theatrical impact that indicates that this interpretation will be different from their preconceived ideas while maintaining the truthful essence of the characters. The fight scenes will be somewhat stylized for a number of reasons. Ponyboy breaks the fourth wall to talk to the audience during the big rumble towards the end of the play. He describes what is happening to him while the battle takes place. Voice over may be an option here if it does not distract from the scene. Also, there is a retelling of a vicious beating of Johnny, which I would like to show in a highly stylized fashion: Johnny on one side of the stage, and the Soc gang on the opposite side as they reenact the beating. This is a scene that will have to have to be perfectly choreographed and rehearsed in order to work effectively.

## Director's Concept Statement

*The Outsiders*, by S.E. Hinton, has become a modern-day classic. It is a story featuring non-stop action, dynamic characters, and universal themes with which teenagers can easily identify. Hinton's story was adapted for the stage by playwright Christopher Sergel.

The postmodern teenager embraces value systems and exhibit behavior resulting from a wholesale disenchantment with current traditional moral codes. The characters in *The Outsiders* have chosen a path of rebellion and dissonance in their response to society's expectations. Society has not embraced their viewpoints and consequently, they feel like outsiders in their own town. Through the formation of cliques, or gangs, these young people are seeking acceptance, protection, and identification with those who rebel against the status quo. The characters wear their resistance, they speak their resistance, and they live their resistance proudly and without apology. This play will introduce audiences to a complex world that may challenge them to re-imagine their own lives through the cynical eyes of these disenfranchised youths.

Though set in 2011, our production of *The Outsiders* will also reflect, both in fashion and language, the rebellious components of society in the late 1950's and 1960's. The setting will be inner city urban, reflecting both in tone and tenor the profile of many large North American cities. The ambiguity of both time period and setting will allow for some updated semiotic and musical references. Semiotics is loosely defined as a study of signs or codes that are perceived by an audience as having meaning. This production will

be embedding the codes of rebellion: leather, tight jeans, cigarettes, alcohol, drugs, music, language, and attitude through out its design. An example might be the texture of leather and madras jackets can be projected on the ground and the cyclorama. A fog machine can enhance the lighting design and create an atmosphere of recklessness and danger. Music and sound will be used to heightened the action between the gangs and evoke emotion from the audience. One of the places the gangs like to rumble is at a playground. A soundscape of children playing might create an ironic tension during the fight scene. Graffiti and tagging will be displayed, probably designed by the actors in their 'gangs' as a team building exercise. Tagging will be used to further identify the presence of class warfare that is ever-present within the characters' world. Chain link fencing and barbed wire will be utilized to help create an environment of both confinement and exclusion: a tangible expression of their feelings of isolation, of being locked out, trapped or imprisoned within an impenetrable, hostile environment. Crumbling brick will represent Ponyboy's carefully bifurcated world falling apart as he learns that everybody feels pain. Broken glass will speak of the boys' fragile existences, in addition to the general urban disorder in which they live. Projection will be used for the fire scene, the film references, and to add to the feeling of chaos and dissonance throughout the battle and chase scenes.

The color palette on the set will include variations of black and grey, brick, and glass. The lighting design will include golden hues, sunset colors, fire tones, evening blues, and florescent white lights. Costumes will include black jackets, dark sweatshirts

and shirts, blue jeans, for the greasers. Each member will have one small piece of clothing or accessory with a gold, or yellow accent that brings unity to the gang. The color choice is a reference to Robert Frost's poem, "Nothing Gold Can Stay". The Socs will have a more colorful palette of reds, pinks, greens, prints, etc. To keep consistent with the ambiguity of the time period, the clothing can be interpreted as 'retro', with the Socs having a 'Beatles' style, and the greasers more influenced by Elvis.

There are many central themes of *The Outsiders*: The role of family in the modern era; the cause and effect of violence; the cost of nonconformity and the failure of society to create an empathetic world where differences are celebrated; and sacrifice and redemption.

## SECTION II: PRE-PRODUCTION ANALYSIS

## ACT ONE

①  
DECISION MADE

SCENE: *The stage is dark. There's a moment of silence. Then light comes up revealing a young man in the "living area." He is PONYBOY, a young teenager wearing blue jeans and a t-shirt. His hair is long and loaded with hair oil. He's sensitive, insecure and a bit younger than the other young men we'll see. PONYBOY looks for something on the table. Finding a note with a number on it, he dials it on the cradle phone on the table. After a brief pause.*

②  
Telling  
his  
story

PONYBOY, Mr. Syme—this is Ponyboy. (*Apologetically in response.*) I didn't realize it was so late. I forgot. (*To the point.*) I'm calling about the theme assignment for English. How long can it be? (*Repeating what he hears.*) Not less than five pages. (*Anxious.*) But can it be longer? Longer than five pages? (*Repeating.*) As long as I want. (*His problem. Apologetically.*) It's all in my head—if I can sort it out. First I have to sort it out. (*Listens. Then nods in agreement.*) As soon as I get it together. No later than that. Thanks, Mr. Syme. (*As he hangs up he's already trying to handle this. He gets up*

address  
recognise

alter

dissect

confirm

③  
st  
From  
the  
beginning

from the table. Deciding on the first step.) The place to begin—I'd gone to a movie. (*This is a memory. Remembering.*) When I stepped out into the bright sunlight from the darkness of that movie house, I had only two things on my mind: Paul Newman and a ride home.

detect

enclose

*(General light coming up. PONYBOY blinks his eyes and shakes himself. He's no longer remembering. He's in the present and now he looks directly at the AUDIENCE.)*

devalue PONYBOY. I wish I looked like Paul Newman. He looks tough and I don't. *(Traffic sounds are coming up and he considers the imaginary street.)* The other thing—it's a long walk home with no company. But I usually lone it anyway. I like to watch movies undisturbed so I can get into them and live them with the actors. I'm different that way. I mean my second oldest brother, Soda, never cracks a book at all, and my oldest brother, Darry, works too hard to be interested in a story or drawing a picture—so I'm not like them. And nobody in our gang digs movies and books the way I do. So I lone it. *(Sound of a car zooming by and as it does, someone shouts from it.)*

STRIKE VOICE. Greaser!

decry PONYBOY *(looks after the car, then front. Defensively).* And I'm a greaser. *(Explaining.)* Greasers can't walk alone too much or they get jumped by the Socs. I'm not sure how you spell that, but it's the abbreviation for the Socials—the jet set, the rich kids. *(There's the sound of a car approaching, driving slowly. PONYBOY notices the sound.)* We're poorer than the Socs. I reckon we're wilder, too. But not like the Socs, who jump greasers and wreck houses and throw beer blasts for kicks. *(Frankly.)* Greasers are almost like hoods; we steal things and drive old souped up cars and have gang fights. I don't mean I do. Darry would kill me if I got in trouble with the police. Since Mom and Dad were killed in a car crash, the three of us get to stay together only as long as we behave. So Soda and I stay

gauge out of trouble as much as we can. *(The car has stopped and car doors are opened and then slammed shut. PONYBOY is getting nervous.)* I'm not saying that either the Socs or the greasers are better; that's just the way things are.

embrace

*(Two young men, RANDY and BOB, obviously "Socials" are entering. RANDY comes on L. PONYBOY turns to start R but BOB enters from that side.)*

diminish

patronize

alarm

disable

RILE

belittle

harden

reign

Evade

Threaten

panic

rule

alert

threaten

caution

provoke

alert

BOB. Hey, grease—

RANDY. How come you're all by yourself, grease?

PONYBOY *(tightly)*. Stay away from me.

BOB. Couldn't think of it.

RANDY. Not safe for you to be out here all alone.

BOB. We're gonna do you a favor, grease. We're gonna cut off that long greasy hair.

PONYBOY *(tight)*. Leave me alone.

BOB *(pulls a knife and flips open the blade)*. Need a haircut, grease?

PONYBOY *(backing up)*. No. *(BOB advances with the knife.)*

BOB. Gonna cut it real close! How'd you like the haircut to begin just below the chin?

PONYBOY *(panic)*. Are you crazy! *(Shouting.)* Soda! Darry!

BOB. Shut him up.

RANDY. *(looking off L)*. I see someone—

PONYBOY *(frantic)*. Darry!

BOB *(coming at him. Hard)*. Okay, greaser!

RANDY. Cool it, Bob!

BOB *(implacable)*. He's asking—

RANDY *(gestures L)*. Company coming—

menace

BOB (glancing L. Then to PONYBOY). Have to give you another appointment, grease! Catch you later.

7)

rescue

(As they hurry along off R, JOHNNY comes rushing on L. He's almost as young as PONYBOY, has a scar on his face and a nervous look that comes from a recent and terrible beating.)

JOHNNY (frightened). Ponyboy! You okay?

(DALLAS is also rushing on followed by TWO-BIT. DALLAS is tougher than the rest—tougher, colder, meaner. TWO-BIT is DALLAS's age with a wide grin and always has to get in his "two-bits"—hence his name.)

investigate  
appease  
curse

defile

wily

settle

soothe

restrict

interrogate  
elude

reprove

DALLAS (to PONYBOY). They cut you?

PONYBOY. No. All talk. Nothing.

TWO-BIT (outraged). They're cruising our territory.

DALLAS (as he starts off R). Soc scum! (DALLAS and TWO-BIT exit.)

JOHNNY (concerned). You really okay? You're not hurt?

PONYBOY. A little spooked, that's all. (Looking at JOHNNY.) Compared to what they did to you—it's nothing. Nothing at all.

JOHNNY (unhappily). They have to stop jumping us! They have to stop.

PONYBOY (noticing. Concerned). What's in your hand?

JOHNNY. It isn't anything. Never mind, Ponyboy.

PONYBOY (interrupting). Johnny—(JOHNNY lets out a breath. Then he flicks the handle in his hand and the switch blade snaps out.)

distress

justify

8.

JOHNNY (softly defensive). I can't take another beating—I can't take it, Ponyboy. (With a small smile.) I get enough from my father.

(DARRY, followed by SODAPOP, hurries on L. DARRY's tall and muscular. He looks older than twenty—tough, cool, smart. SODA is handsome, with a finely-drawn, sensitive face.)

reunit

implore

rebuff

apprise

abmonish

curb

chide

assure

DARRY (anxious). Are you all right, Ponyboy? (Shaking him.) Tell me!

PONYBOY. I'm okay. Quit shaking me, Darry, I'm okay.

JOHNNY (volunteering). They didn't cut him.

PONYBOY (to DARRY who still grips him). Come on, Darry.

DARRY (lets go and stuffs his hands in his pockets). Sorry.

PONYBOY (frankly). You're never sorry. Not about anything.

SODAPOP. The kid's okay. You're an okay kid, Pony.

9.

(DALLAS and TWO-BIT come back in.)

kindle

spoil

animate

cheer

gauge

apprise

question

DARRY. Didya catch 'em?

TWO-BIT. Nup. They got away this time.

DALLAS. I hit their car with a couple rocks. (With satisfaction.) I don't think they liked that. (They're moving into the living area.)

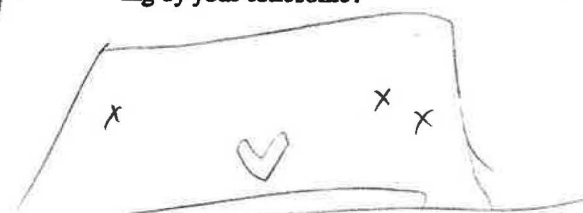
PONYBOY. I didn't know you were out of jail, Dallas.

DALLAS. Good behavior. Got off early.

TWO-BIT (curious). Ponyboy, what were you doin' walking by your lonesome?

blame  
gar

x DC set



1. Ambazole



deflect

PONYBOY. I was comin' home from the movies. I didn't think—

Denounce

DARRY (*breaking in*). You don't ever think, not at home or anywhere when it counts. You must think at school with all those good grades, and you've always got your nose in a book, but do you ever use your head for common sense? No sirree, bub. And if you had to go by yourself you should've carried a blade.

nag  
alienate

PONYBOY (*unhappily*). No matter what I did you wouldn't like it.

defend

SODAPOPOP. Leave my kid brother alone, you hear? It ain't his fault he likes to go to the movies, and it ain't his fault the Socs like to jump us, and if he'd been carrying a blade it would've been a good excuse to cut him to ribbons.

champion

chide

DARRY (*impatiently*). When I want my kid brother to tell me what to do with my other kid brother, I'll ask you—kid brother. (*SODAPOPOP laughs.*)

support

TWO-BIT. Next time get one of us to go with you, Pony-boy. Any of us will.

divert

DALLAS. Speakin' of movies, I'm walking over to the Nightly Double tomorrow night. Anybody want to come and hunt some action?

attract

DARRY. No time. I'm workin'.

pester

DALLAS. You're *always* workin'.

acknowledge

DARRY (*wryly*). I've got a choice?

(10)

(*SANDY is entering L on this. She's pretty, has a soft laugh, and she's a greaser.*)

embrace

DALLAS. Sodapop?

select

SODAPOPOP (*shaking his head*). I'm picking up Sandy for the game.

bolster

SANDY. I'm glad to hear you say that.

beckon

SODAPOPOP (*delighted to see her*). Sandy! Can you stay?

disengage

SANDY (*regretfully*). No.

SODAPOPOP (*understanding*). Things at home? You have to go?

avert

SANDY (*echoing DARRY*). I've got a choice?

recruit

DALLAS (*wanting to get this settled*). Two-Bit, Johnny—standing cake, you and Pony wanta come?

ally

PONYBOY. Me and Johnny'll come. Okay, Darry?

nudge

SODAPOPOP (*helpfully*). It ain't a school night.

appease

DARRY (*agreeing*). Since it isn't a school night.

align

TWO-BIT. If I don't get boozed up, I'll walk over and find y'all. (*DALLAS waves and is going off.*)

caution

DARRY (*pointing a warning at PONYBOY*). If I ever catch you getting boozed up—

reject

PONYBOY (*this is unfair*). Darry! (*But DARRY has gone off into the kitchen.*)

dupe

SODAPOPOP (*laughing*). Who needs boozed-up?

distort

TWO-BIT (*feeling criticized. To SODAPOPOP*). I seen you lotsa times.

shield

PONYBOY (*indignant*). When?

beguile

SANDY (*to PONYBOY, smiling*). Two-Bit is right. Soda gets drunk lotsa times—at drag races, at a dance, only—he never touches alcohol.

suppress

TWO-BIT (*she's crazy*). C'mon, Sandy.

SANDY (*the whole point*). He don't need alcohol. (*She looks at him with great affection.*) He gets drunk on just plain living.

boost

TWO-BIT (*they're too much*). Probably I'll find y'all.

disengage

(*He's starting to go.*)

prod

JOHNNY (*calling to him. A little anxious*). Two-Bit—if you're walking toward my place, if you're in that direction, could I—part-way—

TWO-BIT (*considers JOHNNY. Getting his anxiety. Deciding*). Happens I'll be going right by your place, Johnny-cake. Right by your door.

JOHNNY (*with great relief*). Two-Bit — thanks. (*JOHNNY and TWO-BIT exit.*)

PONYBOY (*looking after them*). Remember how Johnny looked when he got beat up? Why do the Socs hate us so much?

SANDY (*bitterly*). That's just how it works. We're greasers.

PONYBOY. I'm reading *Great Expectations* for English, and that kid Pip, he reminds me of us — the way he felt marked lousy because he wasn't a gentleman or anything and the way that girl kept looking down on him.

SODAPOPOP. That's only a book, Pony.

PONYBOY (*not agreeing*). It happened to me. One time in biology I had to dissect a worm and the razor wouldn't cut, so I used my switchblade.

SANDY. Pony!

PONYBOY. I forgot what I was doing or I'd never had done it. The minute I flicked it out this girl right beside me kind of gasped and said, "They are right. You are a hood."

SANDY. A Soc? (*PONYBOY nods.*) Was she pretty?

PONYBOY (*nods again*). She looked real good in yellow. (*Annoyed at himself. To SODAPOPOP.*) Don't tell Darry. He'll say I didn't think again.

SODAPOPOP. Probably would, but when he hollers at you — he don't mean nothin'.

PONYBOY. Like hell —

SANDY (*to SODAPOPOP*). Have to get home before my mother gets hacked off. (*She's saying "I love you."*) I don't want to miss the game tomorrow.

SODAPOPOP (*the same in reply*). Wouldn't miss it for anything. Pick you up at home?

SANDY (*shakes her head quickly*). Better meet me. I'll be at the Dingo. (*They exchange a smile as she goes.*)

PONYBOY. She's different.

SODAPOPOP. From what?

PONYBOY. From the only girls that'll look at greasers — tough, loud girls with too much eye make-up, who swear too much. (*Looking after her.*) I like Sandy.

SODAPOPOP. She doesn't have it easy. She's got school, a job, and nothing but trouble at home.

PONYBOY. Soda?

SODAPOPOP. Yeah?

PONYBOY. How come you dropped out of school? I could hardly stand it when you left school.

SODAPOPOP. It's 'cause I'm dumb. The only things I was passing were auto mechanics and gym.

PONYBOY. You're not dumb.

SODAPOPOP. I am. Shut up and I'll tell you something.

Don't tell Darry.

PONYBOY. Okay.

SODAPOPOP. I think I'm gonna marry Sandy. After she gets out of school and I get a better job and everything. (*Considering PONYBOY.*) I might wait till you get out of school though. So I can help Darry with the bills.

PONYBOY (*approving*). Tuff enough! (*Then with alarm.*) Only wait till I get out, so you can keep Darry off my back.

SODAPOPOP (*sharply*). Don't be like that. I told you he doesn't mean half what he says. He's just got more worries than someone his age ought to. He's really proud of you because you're brainy.

PONYBOY. Sure.

Exploring differences

*launch*  
*compel*  
*assure*  
*absolve*  
*embitter*  
*incite*  
*probe*  
*puzzle*  
*defend*  
*denounce*  
*discharge*  
*value*  
*admit*  
*foster*  
*treasure*  
*embrace*

SODAPOPOP. Maybe we deserve a lot of the trouble we get. Dallas deserves everything he gets and should get worse if you want the truth. And Two-Bit—he doesn't want or need half the things he swipes from stores. (Strong.) But it's not like that with Darry. He doesn't deserve to work like an old man when he's only twenty. Even with the athletic scholarships, there wasn't money for college. Darry doesn't go anywhere and he doesn't do anything except work. But he's got hopes for you—you dig?

PONYBOY. Then why does he bug me all the time?

SODAPOPOP. You're the baby—I mean, he loves you a lot. Savvy?

PONYBOY. You're wrong. Darry don't love anyone or anything. And he thinks I'm just another mouth to feed. That's all I mean to him.

SODAPOPOP (quietly). You better get on with your homework. (The light is beginning to dim.)

PONYBOY (curious). You in love with Sandy?

SODAPOPOP (quietly). I am.

PONYBOY. What's it like? (It's almost dark except for the lamp.)

SODAPOPOP (considers. Softly). It's real nice. What's that book you're reading for English?

PONYBOY. Great Expectations.

SODAPOPOP (as he goes off). Great Expectations. *x right*

*13*  
*Friday*  
*Friday*  
*sent*

(PONYBOY looks after SODAPOPOP wondering what he meant by that. Except for the table lamp the stage is entirely dark. PONYBOY opens up a writing pad and begins to write. In the darkness movie music is heard. During this, two benches are brought in DL diagonally facing the AUDIENCE, one in front of the other. UL the corner

of a movie popcorn stand is pushed on. PONYBOY is reading what he's writing.)

*conduct*  
*mobilise*  
*aggrandise*  
*lead*

PONYBOY. We were a little early for the movie so we walked around talking to all the greasers we knew, leaning in car windows or hopping into back seats, and getting in on who was running away, and who was in jail, and who was going with who, and who stole what, when and why. By then it was dark enough to sneak in under the back fence of the drive-in.

*14*  
*enter*  
*Taking a Stand*

(Light is coming up during this on the movie area with the benches and popcorn stand. Two attractive teenage girls, CHERRY and MARCIA—both Socs—are coming on left. They're upset.)

*terminate*  
*demean*

CHERRY (turns to shout at someone off L). Go home! Both of you!

MARCIA (also off L). Dry out! (They come down and sit in the front row bench facing the AUDIENCE. They're BOTH angry. DALLAS is seen at the right, impatiently waving off R.)

*hearten*

DALLAS (calling). C'mon Johnnycake!

*15*

(JOHNNY comes on and DALLAS gestures at the bottom of an imaginary fence.)

*instigate*  
*restrain*  
*propel*

DALLAS. We'll slide under.  
JOHNNY. Why don't we just pay?  
DALLAS (impatient). Follow me.

*Zeroing in*

(As JOHNNY follows, sliding under the imaginary fence, PONYBOY has turned out the desk lamp and is coming down to join them.)

appraise PONYBOY (as he comes). You know he hates to do things legal.  
 activate DALLAS (calling). Move it, Ponyboy.  
 engage PONYBOY (following). Sure, Dallas. (MARCIA has turned to CHERRY.)  
 evaluate MARCIA (she giggles). You really made them mad.  
 interrogate CHERRY. You object?  
 uphold MARCIA. Bob and Randy are disgusting. I don't want to sit with them either. (DALLAS is now observing the GIRLS with interest.)  
 Fortify CHERRY. They need a lesson. (Turning front. Emphatically.) We came to see a movie. We'll see a movie. (DALLAS is strolling over, followed by the hesitant PONYBOY and JOHNNY.)  
 acknowledge MARCIA (looking out front at where the screen must be. Reciting the title). "Bikinis on Muscle Beach."  
 jibe CHERRY. Must be something by J. D. Salinger.  
 MARCIA (seriously). Really?  
 chastise CHERRY (what an idiot). Marcia! (DALLAS has seated himself right behind CHERRY while JOHNNY and PONYBOY sit uneasily beside him.)  
 taunt DALLAS (leans over CHERRY's shoulder and looks at the side of her face). Is this hair real, or a wig? (CHERRY leans forward away from him. He gives her hair a little tug.)  
 swipe CHERRY (slaps his hand away). Stop that.  
 taunt DALLAS. I guess it's real. (Suggestively.) Wanta check if I'm real?  
 warn PONYBOY (a faint protest). Dallas —

coach MARCIA. Watch the picture.  
 lure DALLAS. "Bikinis on Muscle Beach" — (He puts his feet up on the bench beside CHERRY.) Like to see some muscle?  
 scold CHERRY (sharply). Take your feet off my seat and shut up!  
 dare DALLAS (looking at the sky. Amused). Who's gonna make me?  
 acknowledge MARCIA (has looked at them and turns to CHERRY). That's the greaser that jockeys for the Slash J sometimes.  
 admit DALLAS. I know you two. I've seen you around rodeos.  
 chastise CHERRY (coolly). It's a shame you can't ride bull half as good as you can talk it.  
 challenge DALLAS. You two barrel race, huh?  
 CHERRY. You'd better leave us alone — or I'll call the cops.  
 skewer DALLAS (bored out of his mind). Oh, my, my — you've got me scared to death! You ought to see my record sometime, baby. (Grinning slyly.) Guess what I've been in for?  
 bolster CHERRY. Please leave us alone. Why don't you be nice and leave us alone?  
 intimidate DALLAS. I'm never nice. Want a Coke?  
 reprimand CHERRY. I wouldn't drink it if I was starving in the desert.  
 enlighten (Over her shoulder.) Get lost, hood! (DALLAS shrugs and strolls off toward the popcorn stand. CHERRY glares at PONYBOY.) Are you going to start on us?  
 rebuke (16) redeem PONYBOY (sincerely). No.  
 banish exempt CHERRY (suddenly she smiles). You don't look the type. What's your name?  
 divert PONYBOY. I wish you hadn't asked. It's — Ponyboy Curtis.  
 embrace CHERRY (smiling). That's an original and lovely name.

Place offering

bring her

greet

engage  
probe  
admit  
reproach  
harden

disarm

compliment  
involveinterrogate  
prompt  
admit

PONYBOY (*pleased*). My dad was an original person. I've got a brother named Sodapop and it says so on his birth certificate.

CHERRY. My name's Sherrie, but I'm called Cherry because of my hair. Cherry Valance.

PONYBOY. I know. You're a cheerleader. We go to the same school.

MARCIA. You don't look old enough for high school.

PONYBOY. I'm not. I got put up a year in grade school.

CHERRY. What's a nice, smart kid like you running around with trash like that for?

PONYBOY (*stiffly*). I'm a grease, same as Dallas. He's my buddy.

CHERRY (*softly*). I'm sorry, Ponyboy. (*Then curious.*)

Your brother Sodapop, does he work in a gasoline station? A DX?

PONYBOY. Yeah.

CHERRY. Man, your brother is one doll. I might've guessed you were brothers—you look alike. (*As PONYBOY grins.*) How come you're blushing?

JOHNNY. It's not every day I hear a good looking Soc say something like that.

MARCIA. How come we don't see him in school?

PONYBOY (*winces*). He's a dropout.

7)

(DALLAS is coming back with some Cokes.)

DALLAS (*handing out Cokes*). Johnnycake, Pony—(*Then handing one to MARCIA.*) For you. (*With insinuation.*) For the redhead who likes muscles. (*DALLAS sits down beside her.*) Might cool you off.

CHERRY (*gives him an incredulous look. Then she sashes the Coke in his face*). This might cool you off,

provoke  
rile

notify

antagonize

BAR

Intimidate

Embolden

challenge

suppress

18 confess

label

Alert

extol

welcome

greaser. After you wash your mouth and learn to talk and act decent, I might cool off, too. (*PONYBOY and JOHNNY are stunned and fearful of an explosion. DALLAS wipes the Coke off his face with his sleeve and smiles dangerously at CHERRY.*)

DALLAS (*aggressive*). Fiery, huh? (*Starting to put his arm around her.*) Well that's the way I like 'em. (*JOHNNY has been upset by this and he stands up suddenly.*)

JOHNNY (*blurts out*). Leave her alone, Dallas. (*DALLAS is completely startled by this from JOHNNY.*)

DALLAS. Huh? (*With disbelief.*) What'd you say, Johnnycake?

JOHNNY (*gulps hard*). You heard me. Leave her alone. (*DALLAS is outraged and jumps up whirling to confront JOHNNY.*)

DALLAS (*furious*). Johnny! You want to repeat that?

JOHNNY (*terrified but not budging. Closing his eyes tight. A desperate whisper*). Leave her alone. (*DALLAS's impulse is to belt him, but he can't. JOHNNY's his pet. DALLAS forces himself to jam his fists in his pockets. Then he turns abruptly and stalks off. As DALLAS goes, JOHNNY lets out the breath he's been holding.*)

CHERRY (*also relaxing. To JOHNNY*). Thanks. He had me scared.

JOHNNY (*managing a smile*). You sure didn't show it. (*Emphatically.*) Nobody talks to Dallas like you did.

CHERRY. From what I saw, you do.

PONYBOY. One time a guy told Dallas to move over at a candy counter and Dallas belted him so hard it knocked a tooth loose. (*Incredulous.*) You gotta lot of guts, Johnny.

JOHNNY (*embarrassed*). Will you cool it, Ponyboy?

MARCIA. Y'all sit up here with us. You can protect us.

MJC P1

Finding the similarities



welcome  
 unnerve  
 melt  
 dignify  
 dilute  
 suppress  
 disarm  
 assure  
 persuade  
 convince  
 discover  
 validate  
 displease  
 unveil  
 endorse  
 soothe  
 dismiss  
 acknowledge  
 diminish  
 disengage  
 compel

JOHNNY. Okay.  
 PONYBOY. Might as well. *(As they're sitting on the front bench.)*  
 MARCIA. How old are y'all?  
 PONYBOY. Fourteen.  
 JOHNNY. Sixteen.  
 MARCIA. That's funny. I thought you were both—  
 CHERRY *(cutting in. Tactfully)*. Sixteen.  
 JOHNNY *(smiling)*. How come y'all ain't scared of us like you were Dallas?  
 CHERRY *(sighs)*. First, you didn't join in the way Dallas was talking. Then you made him leave us alone. And when we asked you to sit up here, you didn't act like it was an invitation to make out for the night.  
 JOHNNY *(considering all this)*. Oh.  
 CHERRY. I've heard about Dallas Winston, and he looks mean. *(Looking them over.)* But not you two.  
 PONYBOY. Sure—we're young and innocent.  
 CHERRY *(looking at PONYBOY carefully)*. No—not innocent. You've seen too much to be innocent. Just not—dirty.  
 JOHNNY. Dallas's okay. He's tough, but he's a cool old guy.  
 PONYBOY. He'd leave you alone if he knew you.  
 MARCIA. We'll I'm glad he doesn't know us.  
 CHERRY *(half to herself)*. It's funny—in a way I kind of admire him.  
 PONYBOY *(curious)*. Weren't you yellin' at someone a while ago?  
 MARCIA. Our dates. They brought along some booze.  
 CHERRY. I don't want to sit in a drive-in and watch someone get drunk.  
 MARCIA *(to CHERRY)*. You really made 'em mad.

disclaim CHERRY. I don't care.

19  
 Hoax  
 reproach  
 pacify  
 cover  
 mend  
 engage  
 induce  
 praise  
 beguile  
 amuse  
 muzzle  
 steer

*(TWO-BIT has entered during this, coming up behind JOHNNY and PONYBOY. Now he puts a heavy hand on JOHNNY's shoulder, and the other on PONYBOY's shoulder.)*  
 TWO-BIT *(in a deep threatening voice)*. Okay, greasers, you've had it. *(Both PONYBOY and JOHNNY gasp.)*  
 PONYBOY *(looking up. Relaxing)*. Glory, Two-Bit—you want to scare us to death? We—*(He stops as he looks at JOHNNY whose eyes are shut and he's shaking hard. Concerned.)* Johnny—  
 TWO-BIT *(realizing)*. Kid—*(Encouraging.)* Johnny—c'mon!  
 JOHNNY *(has opened his eyes and looks up. Weakly)*. Hey, Two-Bit.  
 TWO-BIT *(genuinely contrite)*. Sorry, kid. *(Messes JOHNNY's hair.)* I forgot. *(He climbs over to sit by MARCIA.)*  
 Who's this, your great aunts?  
 MARCIA. Great grandmothers twice removed.  
 TWO-BIT. A sharp one. How could you two be picked up by a couple of greasy hoods like Pony and Johnny?  
 MARCIA. We really picked them up. We're Arabian slave traders and we're thinking about shanghaiing them. They're worth ten camels apiece.  
 TWO-BIT. Five. They don't talk Arabian. Say something in Arabian, Johnnycake.  
 JOHNNY *(embarrassed)*. Cut it out, Two-Bit. Dallas was bothering them, and when he left they wanted us to sit with them—to protect them against greasers like you.  
 TWO-BIT. Where is ol' Dallas? Tim Shepherd is looking for him.

street level rules.

confirm  
cement  
votify  
ruffle

PONYBOY. Dallas's huntin' some action.

TWO-BIT. He'll probably find a fight. He slashed the tires on Tim's car just for kicks—which is no joke when you've got to work to pay for them. *(Shrugs.)* So they have a fight. *behind x L 1st or 2nd*

CHERRY. You don't believe in playing rough or anything.

shield  
mould  
settle  
play  
goad  
reconcile  
prod  
urge  
Culb

TWO-BIT. Tim's okay. A fair fight isn't rough. Blades are rough. So are chains and heaters and pool sticks. Skin fighting ain't rough. *(The way it is.)* Dallas got caught. He pays up. No sweat.

CHERRY *(sarcastically)*. Yeah, boy. Real simple.

MARCIA. If he gets killed or something, you just bury him. No sweat.

TWO-BIT *(grinning)*. You dig okay, baby.

CHERRY *(she's upset)*. Ponyboy, will you come with me? We'll get some popcorn?

PONYBOY *(jumping up)*. Sure. Y'all want some?

CHERRY *(cutting this off)*. Y'all watch the movie. *(To PONYBOY.)* C'mon. *(As she leads PONYBOY right, the light on the bench area is dimming.)* *X R*

TWO-BIT *(to MARCIA)*. I don't think I have your numbers. *Take J's seat*

MARCIA. What numbers?

TWO-BIT. Street address and telephone. *(MARCIA is startled by this and JOHNNY is leaning into their exchange. To JOHNNY, faintly annoyed.)* The girl said you should watch the movie. So watch the movie. *(JOHNNY quickly turns toward the imaginary screen. MARCIA starts looking through her pocket.)*

MARCIA. Maybe I have a piece of paper somewhere —

tempt

(20)

*(The light has dimmed on the bench area. CHERRY has gone down R where she stands in a bit of light, perplexed by a lot of new thought. PONYBOY has paused half-way in between. He's looking off over the AUDIENCE. For the moment, he's looking back on this.)*

detect

PONYBOY *(as he recalls it)*. Cherry didn't really want popcorn. She wanted to talk.

prompt

CHERRY *(calls to PONYBOY)*. Your friend—the one with the sideburns—he's okay?

inform

PONYBOY *(crossing to CHERRY)*. He ain't dangerous like Dallas if that's what you mean. He's okay.

probe

CHERRY. Johnny's been hurt bad sometimes, hasn't he? Hurt and scared.

Alert

PONYBOY. Worse than that *(Uneasily.)* It was the Socs.

embrace

CHERRY *(with decision)*. I don't want to watch "Bikinis on Muscle Beach." I want to know about this. *(PONYBOY considers for an instant, then decides to tell her. It's difficult and painful for him.)*

(21)

unravel  
unburden

PONYBOY. Soda and I were kicking rocks down the street and we noticed Johnny's jacket on the ground. Then we saw a hump the other side of the lot. ~~and~~

? appall

~~there was a moan.~~ Soda got there first, and turned him over. *(Has to pause.)* I nearly puked. *(Continues with difficulty.)* We're used to seeing Johnny banged up—

sober

his father clobbers him a lot. *(With horror.)* But nothing like this. *(Has to take a breath.)* Soda was on his knees holding him, his body all limp, giving him little

3mooThe

shakes, saying, "It's okay, Johnnycake. They're gone now. It's okay." *(It's vivid in his mind.)* Two-Bit was suddenly there, and for once he had nothing smart to

waken

say. Dallas got there, too, swearing under his breath, then turning away, and he was sick. Dallas! Finally

validate

Probing for information

takes are raised when line is crossed

Safeguard Johnny figured it was Soda holding him. He started shaking and crying—couldn't stop himself. He said there was a whole bunch—a blue Mustang full. Soda kept holding him saying, "Don't talk," and over and over, "They've gone. They've gone, Johnnycake."

(22) probe *probe* CHERRY (*cautiously*). A blue Mustang?  
PONYBOY (*nods again*). Johnny tried to run, but they caught him. One of them had rings on his hand. That's what cut Johnny so bad.

rival CHERRY (*disturbed*). All Socs aren't like that. You have to believe me, Ponyboy. Not all of us are like that.

chill PONYBOY. Sure.

negate CHERRY. That's like saying all greasers are like Dallas Winston. I bet he's jumped a few people.

concede PONYBOY (*conceding, nods*). Lotsa times.

accuse CHERRY. You think the Socs have it made, don't you?

aggrieve PONYBOY (*sharply*). Well you do.

override CHERRY. It may come as a surprise, but we have troubles you've never even heard of. You want to know something. Things are tough all over.

advise PONYBOY. Then why are we so different?

conjure CHERRY (*considering*). You're more emotional. We're sophisticated—cool to the point of not feeling anything. I'll catch myself talking and realize I don't mean half what I'm saying. I don't really think a beer blast on the river bottom is super-cool, but I'll rave about it just to be saying something. (*She suddenly smiles at him.*) I've never told that to anyone. You're the first person. (*Truly curious.*) Why is that?

reinforce PONYBOY (*wryly*). Because I'm a greaser and because I'm younger. So you don't have to keep your guard up.

confirm CHERRY (*admiring*). For a kid, you're awful smart.

support

respect

PONYBOY. Probably I'll outgrow it. (*Nods left.*) We'd better buy some popcorn and get back. (*Movie music is climaxing and then ends.*)

CHERRY (*glances at the imaginary screen*). The picture's ending. (*Curiously.*) You read a lot, don't you, Ponyboy?

stall PONYBOY. Yeah. Why?

strengthen CHERRY. I could just tell. And I bet you watch sunsets.  
balance (*PONY nods.*) I used to watch them, too, before I got so busy.

23. (*MARCIA, TWO-BIT and JOHNNY are coming across toward them.*)

rouse TWO-BIT. You eat all the popcorn?

bluff CHERRY. It was delicious.

entrap MARCIA (*to CHERRY*). How'll we get home? Maybe I should call my folks.

hide TWO-BIT (*gallantly*). I'll walk you.

hide MARCIA. It's twenty miles.

encourage JOHNNY (*seriously*). It's still early and if we get started right away—

deflect TWO-BIT (*be realistic*). Johnny. (*To the GIRLS.*) There's a car at my place. Take us ten minutes to walk there—  
rally (*CHERRY and MARCIA look at each other uncertainly.*) It runs real good. (*A little lame as they don't respond.*) I could drive you—

tease PONYBOY (*to CHERRY, teasing her*). Tryin' to figure what's the cool thing to do?

pacify CHERRY (*to PONYBOY*). Two-Bit's car is okay?

accelerate PONYBOY. It's a wreck, but Two-Bit'll get you home.

enlist CHERRY (*deciding*). Thanks, Two-Bit. Let's start walking.

MARCIA (*aside to CHERRY*). Aren't we adventurous—

family constellation

stand



entrap  
match  
assess  
disarm  
delude  
quicker  
exalt  
prompt  
fortify  
Assess  
endure  
provoke  
orientate  
strengthen  
outwit  
flummox  
usher  
FREEZE  
gauge  
confront

CHERRY. If you'd rather call your parents—  
 MARCIA (after considering for one second). Nah. (TWO-BIT points forward, and they start a slow in-place walk.)  
 TWO-BIT. Maybe I should run ahead and clean out the back seat.  
 CHERRY. We'll walk together.  
 TWO-BIT (trying to remember. Half to himself). I'm sure there's enough gas.  
 MARCIA (noticing out left). Cherry, look what's coming. (They ALL look out left.)  
 TWO-BIT (admiring). Man, that's a tuff car! Mustangs are tuff!  
 MARCIA. What are we gonna do?  
 CHERRY. Stand here. There isn't much else we can do. (Sound of a car approaching.)  
 TWO-BIT. Who is it? The F.B.I?  
 CHERRY (bleakly). It's Randy and Bob. (The sound is passing and their heads turn together as the car evidently goes by.)  
 TWO-BIT. And a few more of the socially elite checkered shirt set in the back seat.  
 JOHNNY (keeping himself in control). Your boyfriends?  
 CHERRY. Maybe they didn't see us. Act normal.  
 TWO-BIT. Who's acting. I'm a natural normal.  
 PONYBOY. Wish it was the other way around.  
 TWO-BIT. You mean—(Not sure whether or not this is an insult.) Whata ya mean?  
 MARCIA (with relief). That was close. (JOHNNY has been standing frozen. CHERRY notices JOHNNY.)  
 JOHNNY (starting to shake a little). It's—  
 CHERRY. What?  
 JOHNNY. Blue.

confuse  
divert  
align  
remind  
misjudge  
guide  
disarm  
esteem  
prod  
deflect  
tarnish  
reject  
prong  
dismiss  
sponsor  
flabbergasted  
sustain

MARCIA. What is—(He's still looking after the car. CHERRY looks where he's looking and then back to JOHNNY.)  
 CHERRY (trying to divert him). Tell me, Johnny—(Reaching for his attention.) Why do they call you Johnny-cake?  
 TWO-BIT. Real name's Johnny Cade. So everyone—PONYBOY (apprehensively). They have to get home. (Prodding.) Gotta move it, Johnny. (As they start walking in place again, CHERRY is concerned about JOHNNY and trying to find a way to help.)  
 CHERRY. Johnny—what does it mean when you say, "tuff"? It's a "tuff" car?  
 TWO-BIT. It means—  
 CHERRY. I was asking Johnny.  
 JOHNNY (forced to comment). It means okay—really right—sharp. (With a sly smile now.) Like you and Marcia are two tuff girls.  
 CHERRY. Do you have brothers at home to help with things?  
 JOHNNY (shakes his head). No. Ponyboy's lucky. He's got two.  
 PONYBOY (correcting). I'm lucky to have Sodapop.  
 JOHNNY. And Darry.  
 PONYBOY (annoyed). Are you crazy?  
 CHERRY. You don't talk about your oldest brother.  
 PONYBOY. What's to talk about? He's big and handsome and he used to play football.  
 CHERRY. That's it? Tell me what he's like.  
 JOHNNY. He's a good guy.  
 PONYBOY (to JOHNNY). You're completely—(He turns to CHERRY.) He's hard as a rock and about as human.

*ridicule* He's got eyes exactly like frozen ice. He thinks I'm a pain in the neck, and he can't stand me.  
*freeze* TWO-BIT (*disagreeing*). Hold on—  
*query* JOHNNY. You and Darry—  
*stun* PONYBOY (*a cry*). It's true. I bet he wishes he could stick me in a home somewhere, and he'd do it, too, if Soda'd let him.

*indict* TWO-BIT. That ain't right, Ponyboy.  
*castigate* JOHNNY. You got it all wrong. Darry really cares about you.

*annihilate* PONYBOY. You just shut up, Johnny Cade. Darry don't want me at home. (*Accusing*.) And we all know you ain't wanted at home either. (*JOHNNY winces at this and starts to shake again*.)

TWO-BIT (*furiously*). He punches JOHNNY's shoulder). How could you talk to Johnny like that? How could you do it? (*Puts a protective hand on JOHNNY's shoulder*.) He didn't mean it, Johnny.

*charge* PONYBOY (*horrified and miserable*). I'm sorry. I was just mad—'cause I was makin' a fool of myself in front of everybody.

*pacify* JOHNNY. It's the truth. I ain't wanted. And I don't care.

*reconcile* TWO-BIT (*messing JOHNNY's hair*). Shut up talkin' like that. We couldn't get along without you.

*Muzzle* MARCIA (*uncomfortable*). To CHERRY). Maybe I should call for a ride.

*suppress* (24) *activate* PONYBOY (*his voice hushed with passion*). It just don't seem fair.

CHERRY. What isn't fair?

*Inflame* PONYBOY. Like—Johnny's father being a mean drunk and his mother a selfish slob. Two-Bit's mother working in a bar to support him and his kid sister after his father ran out on them. And Dallas—he hates the

*isolate* world. (*He has to catch his breath*.) Even Sodapop—a dropout so he could get a job and keep me in school. Then Darry—getting old before his time trying to run a family and hang on to two jobs and never having any fun. (*Confronting CHERRY and MARCIA*.) While the Socs have so much spare time and money they gang up on us and jump each other just for kicks. They have beer blasts and river bottom parties because they don't know what else to do.

*harangue* CHERRY. I tried to explain.

*STOKE* PONYBOY. Sure. Things are rough all over. All over our part of town. (*There's the sound of a car suddenly approaching and stopping short*.)

*restrain* TWO-BIT (*during the above*). The way things are. Like it or lump it. (*CHERRY and MARCIA staring right*.)

*observe* CHERRY (*resigned*). They've spotted us.

*recognise* TWO-BIT (*seeing it*). The blue Mustang.

(25) *STOKE* (*BOB and RANDY are coming in R. They don't seem to see the GREASERS*.)

*coniliate* BOB. Cherry, Marcia, listen to us—

*appease* RANDY. You're making a big deal out of nothing.

*mollify* BOB. Because we got a little drunk—

*discredit* CHERRY (*mad*). A little? You call reeling and passing out in the street "a little"?

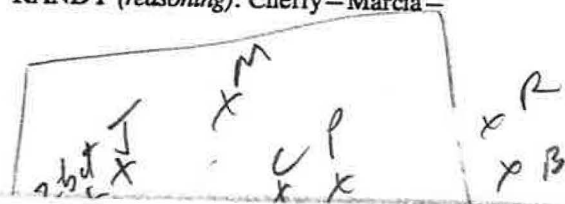
*indulge* BOB. Now look—

*detrillitate* CHERRY. No, you look. I told you I'm never going out with you while you're drinking. Too many things could happen.

*pacify* BOB. Baby, you know we don't get drunk very often.

*disengage* CHERRY. You're not hearing very good. I said never!

*parry* RANDY (*reasoning*). Cherry—Marcia—



Attempting to  
reestablish the status  
quo.

berate warn  
 BOB. And even if you're mad at us, that's no reason to be walking with these—  
 PONYBOY. These what?  
 BOB. Vermin. *(This is the challenge and EVERYONE tightens up.)*  
 agitate  
 PONYBOY. Who you callin' vermin?  
 fuel  
 BOB *(to RANDY)*. This is the little grease that needs a haircut.  
 PONYBOY *(tightly)*. And this is the Soc with the blue Mustang—*(Noticing.)* And all the rings on his hand—  
 rile  
 BOB *(menacing with his fist)*. Maybe you'd like a close look—  
 dumbfound  
 CHERRY *(hushed)*. It was you.  
 batter  
 MARCIA. Cool off, guys.  
 restrict  
 BOB. You greasers think you can pick up our girls? Our girls!  
 cheapen  
 TWO-BIT. You're outa your territory. You better watch it.  
 bolster  
 BOB. Next time pick your own kind—dirt. *(TWO-BIT and PONYBOY tense up.)*  
 decide  
 TWO-BIT *(looking at the sky)*. Then pity the back seat.  
 aggravate  
 RANDY. If you're looking for a fight—  
 activate  
 JOHNNY *(hushed to PONYBOY. Terrified)*. Should we run for it?  
 muffle  
 PONYBOY *(aside to him)*. Too late.  
 challenge  
 RANDY. Hey, I asked you—  
 vex  
 TWO-BIT. You mean if I'm looking for a good jumping, you outnumber us, so you'll give it to us.  
 arouse  
 RANDY *(shouts back to car)*. Hey—  
 harass  
 BOB *(to TWO-BIT)*. You got it right. *(At JOHNNY, contemptuously.)* Okay kid, you want a repeat performance?

rattle  
 CHERRY *(a fury. To BOB)*. You touch that kid, I'll call the police. *(BOB and RANDY are stunned.)*  
 alley  
 RANDY. Hold it a minute.  
 caution  
 BOB. You'll what?  
 impassion  
 MARCIA. Back off, guys.  
 direct  
 BOB *(to CHERRY)*. You wouldn't dare.  
 discredit  
 CHERRY. I don't want a fight. So we'll ride home with you. But first—you go sit in the car and you wait.  
 compromise  
 BOB. Wait?  
 abhor  
 CHERRY. You wait till we come over.  
 alert  
 TWO-BIT *(to CHERRY)*. Hey. We ain't scared of them.  
 theater  
 CHERRY. I can't stand fights—I can't stand them. *(To BOB.)* Yes or no?  
 muzzle  
 BOB *(conceding)*. We'll wait one minute. *(To PONYBOY.)* You think I'll let a little grease get away with walking my girl?  
 threaten  
 CHERRY. Bob, wait in the car. *(Stares at them.)* I said I'll be along in a minute.  
 26  
 CHERRY *(turns to PONYBOY)*. We'd better go with them, Ponyboy.  
 relinquish  
 PONYBOY. I know—  
 barricade  
 CHERRY *(uncomfortable)*. It's too dangerous. If I see you in the hall at school and don't say hi, it's not personal. It's—  
 endure  
 PONYBOY *(filling in for her)*. The way things are.  
 bewilder  
 CHERRY *(perplexed)*. We couldn't even let our parents see us with you.  
 ally  
 PONYBOY. It's okay. Just don't forget, some of us watch sunsets, too. *(Moment of silence as they look at each other.)*  
 arouse  
 MARCIA *(warning CHERRY)*. Let's not push the one minute warning.

26  
 the way it is.

CHERRY (agreeing). It's time. (She waves at the OTHERS, then speaks to PONYBOY.) I hope I never see that Dallas Winston again.

PONYBOY (with an edge). Because he's one of us?

CHERRY (just for PONYBOY). Because I might fall in love with him. (A smile as she goes.) How'd that be for trouble? (CHERRY and MARCIA are gone. PONYBOY, JOHNNY and TWO-BIT look after them as the sound of a car pulling away fades. TWO-BIT tears up a bit of paper he's holding.)

TWO-BIT (as PONYBOY looks at him). Marcia's phone number. I musta been outa my mind to ask for it. Probably phony anyway. (Giving himself a shake.) Think I'll go play a little snooker or hunt up a poker game. I dunno—(Glances off again.) Those two girls were tuff!

PONYBOY. But if they see us in school, they can't say hi. TWO-BIT (as he goes. Sarcastic). If that's your worst problem—(Lights begin to dim.) X right.

JOHNNY (defending them). They saved us from a fight, Pony. (Takes a quick breath.) I'm really glad we didn't have to fight.

PONYBOY. We'd a done okay.

JOHNNY (his voice rising). You don't understand. I couldn't take it again. I'd rather kill myself or something.

PONYBOY (sharply). You can't kill yourself. Don't talk like that. (They're now in dim moonlight.)

JOHNNY. I gotta do something. (Unhappily.) Maybe I'll sleep here in the park tonight. Listen to the water in the little fountain. Pretend it's a waterfall some place in the mountains. (As he considers the sky.) There oughta be someplace without greasers or Socs—with

just people. (Note: In the dark a small fountain may have been pushed just onstage left. If this isn't practical then JOHNNY can imagine it just off left.)

PONYBOY. Maybe out in the country. When we had the whole family, we'd drive out in the country.

JOHNNY. Lemme tell you something crazy. I think I like it better when the old man's hittin' me. (Sighs.) At least then I know he knows who I am. (Staring into the night.) I walk in that house and nobody says anything. I walk out, nobody says anything. I stay away all night and nobody notices. (To PONYBOY.) At least you got Soda. I ain't got nobody.

PONYBOY. Shoot, you got the whole gang.

JOHNNY. Not like having your own folks care about you. (He lies back and speaks softly to the sky.) It ain't the same. (PONYBOY looks over to where JOHNNY has curled up, then comes down a few steps, standing in a bit of moonlight.)

PONYBOY. Johnny went to sleep right away. Since I was asleep, too, and dreaming, I brought Mom and Dad back to life. Mom'd bake things and Dad would drive the pick-up out early to feed cattle. (Visualizing.) My mom was golden and beautiful—(His tone changes.)

He's no longer remembering a dream.) When I woke up, I thought, "Glory, what time is it?" (After a quick look.) Johnny was still asleep. (Beginning to get urgent.) Just thinking about facing Darry this late made me shake. I ran home and when I got close I could see—

(PONYBOY looks toward the living area. A shielded light above the living area comes on, as does a lamp inside. DARRY is sitting in a chair reading, and SODA-POP is stretched out on a cot.)

projection

Waking up to reality

panic PONYBOY. If only they're asleep. (PONYBOY is cautiously opening the imaginary door.)

poke DARRY (as he does). Pony! (PONYBOY comes in, swallowing hard. DARRY throws down the paper and jumps up. SODAPOPOP is stirring on the cot. DARRY is furious.)

Query Where the heck have you been? (PONYBOY is too frightened to reply.) Do you know what time it is? (PONYBOY shakes his head.) Well it's two in the morning,

accost kiddo. Another hour and I would have had the police out after you. (His voice rising.) Where were you? Where in the almighty universe were you?

reproach

admit PONYBOY (shakily). I—I went to sleep in the lot.

challenge DARRY (shouting). You what? (SODAPOPOP is sitting up.)

lighten SODAPOPOP. Hey, Ponyboy, where ya been?

persuade PONYBOY (pleading). I didn't mean to. I was talkin' to Johnny and we both dropped off.

undermine DARRY. It never occurred to you that your brothers might be worrying their heads off and afraid to call the police because it might get you thrown in a boys' home so quickly it'd make your head spin—and you're asleep in the lot! (Outraged.) What's the matter with you?

ridicule PONYBOY (frustrated and getting as furious as DARRY). I said I didn't mean to!

taunt DARRY (shouting back, even louder). I didn't mean to! I didn't think! I forgot! That's all I hear out of you. (Exploding.) Can't you think of anything?

repel SODAPOPOP. Darry, hey—(Reasoning.) Darry—

jeer DARRY (turning his anger on SODAPOPOP). You keep your smart mouth shut! I'm sick and tired of hearing you stick up for him.

curb

constrict PONYBOY (this is too much). Don't yell at him! (Pulling at DARRY. At this, DARRY wheels around and slaps PONYBOY on the side of his head. PONYBOY staggers

shield

back, stunned. SODAPOPOP is heartbroken. There's a moment of deathly quiet. DARRY looks at the palm of his hand and then back to PONYBOY.)

baffle DARRY (a plea). Ponyboy. (PONYBOY gasps, turns and rushes out the door, and as he goes out the light in the living area and over the porch are dimming. As the light goes out, a cry after PONYBOY.) I didn't mean to!

choke Pony! (PONYBOY moves right then left, then comes to a stop in the dim moonlight.)

32 manipulate PONYBOY. I remember—my first thought. I'll find Johnny and we'll run away. I remember—I thought—at least things can't get worse. (The rumble of a drum begins.) I was wrong. (Calls.) Johnny!

negate alert JOHNNY (from darkness). By the fountain, Pony! Watch out!

33 SOC VOICE (from darkness, L). Here they are, guys! harass PONYBOY (not able to see. Worried). What's wrong? align SOC VOICE. Get 'em! Grab the one by the fountain. accost Got ya!

JOHNNY (terrified). Cut it out. (Drums are much louder. ab monish Then JOHNNY cries out in pain.)

PONYBOY (plunging into darkness at left). Johnny! (All toughen lights are now out.)

SOC VOICE. Start off giving this one a bath! dominate

PONYBOY. Let go! rival

BOB'S VOICE. Take a drink, greaser! taunt

PONYBOY (gasps. Choking). No! Stop! panic

JOHNNY (frantic). Let him breathe! He'll drown. warn

PONYBOY (a quick gasp). Help me, Johnnycake! implore

BOB'S VOICE. This time you stay down, grease! terrorize

JOHNNY (desperately). He's drowning! He'll die! (Drums oppress to maximum. Suddenly a bright spot illuminates BOB. He's DC, his fists clenched with the rows of rings flashing

The escape

Desperate measures



Page 36

THE OUTSIDERS

Act I

*in the light. His mouth is pulled back tight in a grimace showing his clenched teeth. His body is rigid. The instant is held in the bright light, with the drum pounding. BOB lets out a piercing scream and collapses to the ground. Drums stop. Lights out. Total silence.)*

Implore

PONYBOY (still choking). Johnny—Johnny—(Cool moonlight illuminates the stage. BOB is sprawled out on the ground. He's dead. JOHNNY is sitting, one elbow on his knee, staring at nothing. PONYBOY, his face and hair soaking wet, is trying to collect himself. In a low voice.) What happened?

acknowledge

JOHNNY (slowly). I killed him. I killed him. (They BOTH look at BOB. JOHNNY shows PONYBOY the switchblade, then closes it.)

caution

PONYBOY. I think I'm gonna be sick.

condone

JOHNNY (quietly). Go ahead. I already was.

deny  
interrogate

PONYBOY (closes his eyes). This can't be happening. This can't be—(To JOHNNY. Incredulous.) You killed him?

validate

JOHNNY. They were about to drown you. You were about to die. (Seeing it again.) They all ran when I stabbed him.

dissect

PONYBOY (the full horror beginning to hit him). They put you in the electric chair for killing people. (Helpless.) What are we gonna do?

Harden

rouse

surrender

JOHNNY. I don't know.

(DALLAS is coming quietly out of the darkness.)

Alert

DALLAS (in a low voice). First thing—keep your mouths shut.

Arouse

PONYBOY. Dallas—

plan

## Act I

## THE OUTSIDERS

Page 37

Endorse DALLAS (*taking everything in*). I heard the Socs were cruising our neighborhood.

Sicken JOHNNY. They were killing Ponyboy—(*They look at BOB.*) So I—

acknowledge DALLAS. I see. (*Looks off, then back.*) The police'll be here any minute. You need money and you need a plan. (*To PONYBOY.*) Darry and Sodapop know about this? (*PONYBOY shakes his head.*) Boy howdy, I ain't itchin' to be the one to tell Darry.

repress PONYBOY. Don't tell him.

Suppress DALLAS (*handing PONYBOY his jacket*). Put this on or you die of pneumonia 'fore the cops get you. There's fifty bucks in the pocket.

nurture JOHNNY. What do we do?

Burden DALLAS (*all business*). Hop the three-fifteen freight to Command Windrixville. There's an abandoned church on top of Jay Mountain with a pump in the back, so don't worry about water. Buy a supply of food as soon as you get there—*this* morning before the story gets out. Then don't stick your noses out till I come. (*Glances at his watch.*) Git goin'.

calculate caution JOHNNY. Dallas—thanks.

release DALLAS (*wryly*). I thought New York was the only place I could get mixed up in a murder rap.

provoke comprehend PONYBOY. Murder rap?

activate DALLAS (*urgently*). I said—*git goin'!* (*They scurry off.*)

(34) DALLAS looks over at the dead BOB. There's a final crashing drumbeat.)

BLACKOUT

Nothing  
will be  
the same again

## Given Circumstances

### Geographical Location, including Climate

- Tulsa, Oklahoma
  - MARCIA. That's the greaser that jockeys for the Slash J sometimes (Sergel 17).
  - DALLAS. I've seen you around rodeos (17).
  - DALLAS. Hop the three-fifteen freight to Windrixville ... Jay Mountain (37).
  - PONYBOY. Dad would drive the pick-up out early to feed cattle (33).
- Rural and suburban
  - PONYBOY. We're in the country (38).
  - SODAPOP. They're *not* headed for Texas (39).
  - PONYBOY. I'd been in church before. But this falling-down old place gave me a creepy feeling (43).
  - DALLAS. This place is out of it. What do they do for kicks in the country, play checkers? (49).
- Territorial Turf
  - TWO-BIT. Get 'em off our territory for good! (63).
  - PONYBOY. Can you see the sunset real good from your side of town? ... You can see it good from our side, too (68).



Date: Year, Season, Time of Day

- DALLAS. Put this on or you die of pneumonia 'fore the cops get you (37).
- PONYBOY. ...all the lower valley was covered with mist. The clouds changed from gray to pink, and the mist was touched with gold. There was a silent moment when everything held its breath – then the sun rose (45).

Economic Environment

- PONYBOY. The socials – the jet set, the rich kids (6).
- PONYBOY. We're poorer than the Socs (6).
- DARRY. No time. I'm workin'.
- DALLAS. You're always workin'.
- DARRY. I've got a choice? (10)
- SODA. I might wait till you get out of school though. So I can help Darry with the bills (13).
- SODA. Even with the athletic scholarships, there wasn't money for college (14).
- CHERRY. ...does he work in a gasoline station? (18).
- TWO-BIT. ...socially elite checkered shirt set in the back (26).

- PONYBOY. ...the Soc with the blue Mustang—And all the rings on his hand (30).

- TWO-BIT. Man, look at that car. Corvette Sting Ray.(41)

- SODAPOP. They used to buddy around. He's gotta be a junior in college by now.

PONYBOY. And Darry's gotta work. (70)

- PONYBOY. I'll have to get a job as soon as I get out of school. Why not drop out now?

DARRY. You're not going to drop out. With your brains, you could get a scholarship. We could put you through college. (78)

### Political Environment

- SODA. Maybe we deserve a lot of the trouble we get. Dallas deserves everything he gets and should get worse if you want the truth (14).

- PONYBOY. They put you in the electric chair for killing people (36).

- DALLAS. When they take you in you'll find out—greasers get it worse than anyone (50).

- DALLAS. You don't know what a few months in jail can do to you (51).

- TWO-BIT. "Juvenile Delinquents Turn Heroes." I like that "Turn" bit (59).

- TWO-BIT. The juvenile court don't do things like that to heroes (59).

## Social Environment

- Definitions

- PONYBOY. Greasers are almost like hoods; we steal things and drive old souped up cars and have gang fights (6).
- PONYBOY. The Socs, who jump greasers and wreck houses and throw beer blasts for kicks (6).
- PONYBOY ...this girl...said, "They are right. You are a hood" (12).
- PONYBOY. Tough, loud girls with too much eye make-up, who swear too much (13).

- Attitudes

- SODA. And Two-Bit—he doesn't want or need half the things he swipes from stores (14).
- PONYBOY. Getting in on who was running away, and who was in jail, and who was going with who, and who stole what, when and why (15).
- PONYBOY. You know he hates to do things legal (16).
- DALLAS. You ought to see my record sometime, baby (17).
- PONYBOY. You're a cheerleader (18).
- CHERRY. What's a nice, smart kid like you running around with trash like that for? (18).
- PONYBOY. He's a dropout (18).

- TWO-BIT. A fair fight isn't rough. Blades are rough. So are chains and heaters and pool sticks. Skin fighting isn't rough (22).
- CHERRY. You're more emotional. We're sophisticated – cool to the point of not feeling anything (24).
- PONYBOY. And we all know that you ain't wanted at home either (28).
- BOB. Next time pick your own kind—dirt (30).
- CHERRY. If I see you in the hall at school and don't say hi, it's not personal. ... We couldn't even let our parents see us with you (31).
- JOHNNY. There oughta be someplace without greasers or Socs—just people (32-3).
- DALLAS. ... all over town it's Soc against grease (48).
- Family
  - DALLAS. Shoot, my old man don't give a hang whether I'm in jail, or dead in a car wreck or drunk in the gutter (50).
  - PONYBOY. ... Johnny's father being a mean drunk and his mother a selfish slob. Two-Bit's mother working in a bar .... Sodapop—a dropout so he could get a job and keep me in school.... Darry ...trying to run a family and hang on to two jobs.... Soc's have so much spare time and money.... they have beer blasts and river bottom parties .... (28-9)
  - RANDY. He needed somebody to lay down the law, set limits, give him something to stand on (61).

- RANDY. Even if you whip us, you'll still be at the bottom and we'll still be the lucky ones with all the breaks. Greasers will still be greasers, and Socs will still be Socs (61).
- RANDY. I'm a Soc. You get a little money and the whole world hates you (62).
- PONYBOY. He ain't a Soc. He's just a guy (62).
- VOICE. He'd rather be with hoodlums! (66).
- SODAPOP. I am a greaser. I am a JD and a hood. I blacken the name of our fair city.
- TWO-BIT. Get thee hence, white trash. I am a Soc. I am privileged and the well dressed. I throw beer blasts, drive fancy cars, break windows at fancy parties (69).

#### Religious Environment

- MRS. O'BRIANT. God, help us (52).
- MRS. O'BRIANT. I think you were sent straight from Heaven (54).

#### Significance of the Facts in the Total Meaning of the Play

Politically, socially, and economically, this play is about the divisive culture between two groups. One group (Socs) possesses all the benefits that society can offer, with the possible exception of parental guidance. The other group (greasers) is

completely disenfranchised but create a strong brotherhood to provide protection. Both groups are deeply entrenched in their biased beliefs about the other. It's not until some tragic lessons are learned that the Socs and greasers begin to break down their protective walls and they recognize that they have more in common than they ever believed.

Previous Action

- (Page 6) Ponyboy, Sodapop, and Darry's parents died in a car crash.
- (Page 6) There is a long standing feud between the Socs and the greasers.
- (Page 8) Johnny has been beaten badly by the Socs.
- (Page 9) Johnny gets beaten by his father.
- (Page 9) Dallas has been in jail.
- (Page 10) Ponyboy gets good grades at school.
- (Page 12) Ponyboy is reading *Great Expectations* in English class.
- (Page 12) One time Ponyboy pulled a switchblade in Biology class to dissect a worm. Classmate thought he was a hood.
- (Page 12) Darry "hollers" at Ponyboy a lot.
- (Page 13) Sandy has it tough at home.
- (Page 13) Sodapop has dropped out of school.
- (Page 14) Darry has to work two jobs. He gave up athletic scholarships.
- (Page 17) Dallas jockeys for the Slash J.
- (Page 17) Cherry and Marcia barrel race.
- (Page 18) Ponyboy skipped a grade in school.
- (Page 19) A guy told Dallas to move over at a candy counter and Dallas belted him so hard it knocked a tooth loose.
- (Page 20) Marcia and Cherry's dates brought booze to the drive in.

- (Page 22) Dallas slashed the tires on Tim's car.
- (Pages 23-24) Details on Johnny's beating by the Socs: The boys discovery Johnny, Dallas got sick, Johnny crying; it was a blue Mustang filled with Socs, Johnny tried to run but they caught him. One of them wore lots of rings on his hand.
- (Page 24) Dallas has jumped people.
- (Page 24) Cherry says things sometimes and realizes she doesn't mean half of what she's saying.
- (Page 25) Ponyboy reads a lot. He watches sunsets. Cherry used to as well before she got busy.
- (Page 27) Darry used to play football.
- (Page 28) Johnny's father is a mean drunk. Two-Bit's father ran off and his mother has to support him and his sister working in a bar.
- (Page 29) Socs have beerblasts and river bottom parties and gang up on greasers.
- (Page 29) Cherry has told Bob before that she will never go out with him if he's drinking.
- (Page 33) Johnny likes it better when his father is hitting him. He walks in and out of the house and nobody says anything. He stays out all night and nobody notices.



- (Page 33) Ponyboy's mom baked and his dad would drive the pick-up truck out early to feed cattle.
- (Page 39) Darry never misses work.
- (Page 43) Ponyboy has been in a church before.
- (Page 44) Ponyboy once told Johnny that he wanted to read *Gone With the Wind*.
- (Page 45) Ponyboy had studied a Robert Frost poem, "Nothing Gold Can Stay."
- (Page 48) There's been a war council between the Socs and greasers to determine the rules for the final fight.
- (Page 59) Ponyboy has been on the Honor Roll.
- (Page 61) Bob's parents spoiled him. Bob wanted guidelines and rules.  
Cherry was the only one to ever say "no" to him.
- (Page 64) Johnny used to talk about killing himself.
- (Page 66) Bob and Randy have been best friends since grade school.
- (Page 67) Bob was horrible when he was drunk. He was proud of his rings.  
When he wasn't trying to destroy himself, he was special.
- (Page 68) Darry was stricter with Ponyboy and Sodapop than their parents.
- (Page 70) Paul Holden used to buddy around with Darry when they both played football together.
- (Page 76) The night that Bob died, he told Cherry that he was going back to fix Johnny and Ponyboy. He was drunk and acting crazy.

(Page 78) Sodapop had been writing to Sandy—she wasn't writing back.

(Page 79) Johnny had written a letter to Ponyboy before he died.

### Analysis of Dialogue

Susan Hinton was born and raised in Tulsa, Oklahoma and attended Will Rogers High School while writing *The Outsiders*. The story is set in Tulsa, with many of the landmarks of the book easily found in the city today. Hinton wrote the story over forty years ago with a contemporary setting and language to effectively make the lives of the boys more realistic to the audience.

The dialect in which the characters speak is Midland. Specifically, Tulsa is on the border of the Inland South and the West Midland dialects. The South Midland dialect region follows the Ohio River in a generally southwesterly direction. This dialect's differentiation from the North Midland speech occurs primarily in the smoothing of the diphthong /ai/ to /a:/ and the second person plural pronoun "you-all" or "y'all." There are several examples of both the Socs and the greasers using "y'all" in the play.

I have asked my students not to use an accent while playing the roles in *The Outsiders* for a few reasons: the rehearsal schedule is limited; Canadians tend to exaggerate southern dialects, making the characters sound like caricatures; and, after looking at the results of a dialect survey for Oklahoma by the University of Wisconsin, I discovered that many of the pronunciations are similar to the natural accents of the Squamish students.

In "Street Signs: Semiotics, *Romeo and Juliet* and Young Adult Literature," John Noell Moore identifies that adolescents socially construct a world in which they want to live. They create their own codes of language, behavior, and dress that are counter to

what already exists. Therefore, to recognize the language is to recognize the signs that signal adolescence in general.

Sergel's adaptation of Hinton's book uses word choice and grammar to differentiate between the two classes. The most obvious example is that Socs are always written in the upper case, and the lower class greasers are always written in lower case. An example within the dialogue is found in an Act One conversation between Cherry and Ponyboy:

PONYBOY. He ain't dangerous like Dallas if that's what you mean. He's  
okay.

CHERRY. Johnny's been hurt bad sometimes, hasn't he? Hurt and  
scared. (Sergel 23)

Ponyboy's "ain't" is in direct contrast to Cherry's "hasn't." The reader learns that Ponyboy is an honor roll student, so the word choice is not based in ignorance, rather it is the slang used within his gang. One can assume that Cherry's use of the word "bad" instead of the grammatically correct "badly" is an acceptable colloquialism for the teen social elite crowd.

Another example of "grease speak" is the word "tuff." Cherry, trying to keep Johnny preoccupied, asks him to define the term for her. He responds with a quick definition and a compliment: "It means okay—really right—sharp. Like you and Marcia are two tuff girls" (27). In Hinton's book, Ponyboy differentiates between "tough" and "tuff" in this way: Tough is the same as rough; tuff means cool, sharp—like a tuff-looking Mustang or a tuff record (Hinton 12). Cherry later questions why she is able to

tell Ponyboy things that she has never told anyone before. Ponyboy suggests that she does not have to keep her guard up because of his age and social status.

Hinton also uses language to differentiate between the eastside gangs. A member of the Brumley Boys, a gang of hoods from outside Tulsa, describes Darry as “a pretty good bopper” (140). Ponyboy assumes that most members of that gang couldn’t read a newspaper and that anyone who uses the term “bop-action” was clearly not “real educated” (140). One would hope that the reader, upon reflection, might ask himself/herself, is the use of certain slang correlate with a certain educational level, or is word usage a deliberate choice to show belonging? Today’s reader, given the influences of historical understanding, would certainly interpret the use of language differently than a reader would have in the 1960s. Text and context is always changing and evolving and therefore a piece of literature is never complete.

Both the Socs and the greasers use slang throughout the play, and many of the words and phrases have their roots in the 1920s through 1960s, according to the online slang dictionary *alphadictionary.com*. One line of dialogue by Randy, a Soc, has various examples of slang: “I’m marked chicken if I punk out at the rumble” (Sergel 62). “Chicken” is a term from the 40s to mean coward; “Punk out” is a term meaning to back out, from the 20s; and “Rumble,” meaning gang fight, is a term coined in the 1950s.

Hinton explores definitions in her novel and makes the reader understand that ultimately the words that label mean nothing because they are not real. Ponyboy, referring to Randy discovers, “He ain’t a Soc. He’s just a guy” (62). This simple

declaration shows that there is some room for optimism. Compare that statement to one made earlier in the conversation: "Even if you whip us, you'll still be at the bottom and we'll still be the lucky ones with all the breaks. Greasers will still be greasers, and Socs will still be Socs..." (61).

The labels become irrelevant as the characters break down the barriers that define them and they begin to explore the similarities and differences that they all share. Unfortunately, Dallas was never able to see beyond the labels. In the novel, Ponyboy makes some sense of Dally's hatred. In Tulsa, there was not really any gang rivalry, which Dally had become accustomed to in New York. There was only the warfare between the social classes, which was a no-win fight for the greasers. Ponyboy suggested this difference was why Dallas was so bitter. Dallas placed so much importance on the rumble, but even in victory it could not change the fact that Johnny was dying.

## Analysis of Dramatic Action

Act One	Scene	Mood
1.	Worlds Colliding	Warp, flinching, demonical, corrupt, sickening
2.	Decision Made	Pliant, clumsy, diligent
3.	Telling His Story	Sheer, unadorned, quiet
4.	Pony, the Loner	Examine, detached, candid, budding
5.	Pony, the Gang Member	Dexterity, flinching, explosive, brood
6.	A Dangerous Encounter	Cold, prickly, daunting, evil, earthy
7.	The Rescue	Gripping, intimate, haunted
8.	Brothers Reunited	Uneven, bad taste, moody
9.	Blame Game	Biting, flinching, drone, glaringly
10.	Making Plans	Lovingly, gingerly, sensual, excitable, pleasing
11.	Marked lousy	Intimate, restless, uninviting, retaliatory, smoky
12.	Exploring Differences	Examine, gentle, peaceful, sensitive
13.	Back to the Present	Magnetic, gusto, demonical
14.	Taking a Stand	Feverish, dominant, volatile
15.	Zeroing In	Lustful, repulsive, peppery
16.	Peace Offerings	Intimate, unconventional, sweetly
17.	A Confrontation	Chilly, dominant, daunting, noxious
18.	Finding the Similarities	Cool, gentle, enhanced, budding, creamy

19.	Street Level Rules	Ruffled, unexpected, raw, flippant
20.	Probing	Gingerly, comfortingly, demure
21.	Raised Stakes	Broken, gross, piercing, fiendish
22.	Discoveries Made	Biting, corrosive, confusing
23.	Family Constellations	Examined, bigoted, complex, delicate
24.	Purge	Caustic, arid, decaying, bigoted, rancid
25.	Status Quo	Flinch, muddy, graphic
26.	The Way It Is	Uneven, unconventional, diplomatic
27.	Back to Reality	Humid, doughy, rousing, flimsy, tainted
28.	Dreaming	Gripping, splinter, melancholy, frail
29.	Waking Up	Prickly, gripping, somber, hollow, char
30.	Trying to Explain	Blunt, rough, harping, brusque, caustic
31.	Lashing Out	Shattered, corrosive, disjointed, brusque, sickening
32.	The Escape	Feverish, gusto, overbearing, detached, sickly
33.	Desperate Measures	Gripping, shattered, distant, ambush
34.	A Shocking Outcome	Cold, shudder, sour, disjointed, rancid
35.	Making a Plan	Floating, cheap, decaying
36.	Forever Changed	Deadly

Act Two	Scene	Mood
	37. The Arrival	Chilly, clean, daunting, sweet



- |                              |   |
|------------------------------|---|
| 38. Getting Settled          | Delicate, gripping, comforting, calm, fragrant  |
| 39. Unanswered Questions     | Examined, frozen, hypnotic                      |
| 40. Love is Not Enough       | Rocky, limp, dreadful, arousing, repulsive      |
| 41. Hiding a Broken Heart    | Broken, flinch, decaying                        |
| 42. Things are Heating Up    | Corrosive, doughy, impulsive, contradictory     |
| 43. An Offering              | Examined, flinching, rousing, volatile, intense |
| 44. Premonition              | Irregular, dark, disaffected despair            |
| 45. Taking Stock             | Heavy, rocky, forced, devoid, sickening         |
| 46. Making Connections       | Gentle, delicacy, clear, fragrant               |
| 47. The Savior               | Twinge, restless, peppery                       |
| 48. Food for Thought         | Firm, direct, distant, sharp                    |
| 49. Accepting Responsibility | Corrosive, daunting, precariously               |
| 50. Into the Fire            | Mobile, voracious, glaringly, smoky             |
| 51. Gallantry Lives          | Blunt, shattered, clashing, frailty             |
| 52. Criminals or Heroes?     | Delicate, calm, precarious                      |
| 53. Triage                   | Painful, peppery, blankly, smoky                |
| 54. Reunited                 | Gingerly, candid, awkward, clean                |
| 55. Telling It Straight      | Broken, flinching, intense, firm, harsh         |
| 56. Insiders Taking Notice   | Irregular, disjointed, isolated                 |
| 57. Breaking Down Barriers   | Spiked, unexpected, shattered, complex          |
| 58. It Can't Hurt Now        | Delicate, flinch, intimate, awkward, painful    |

- |                            |  |
|----------------------------|--|
| 59. Caring for Johnny      | Heaviness, rocky, hollow                       |
| 60. Too Young to Die       | Clutched, restless, painful                    |
| 61. Defining Family        | Gross, flinching, moody, candid, complex       |
| 62. Building Bridges       | Chilly, budding, potent                        |
| 63. Battle Ready           | Excessive, robust, impulsive, devilish         |
| 64. Calm Before the Storm  | Dry, otherworldly, cunning, vaporous           |
| 65. The Fray               | Flinching, hard, dissonant, hostile, earthy    |
| 66. Victory Dance          | Contagious, gusto, gritty, glowing,            |
| 67. A Sense of Urgency     | Weighty, floating, arousing, annoying          |
| 68. A Step Closer to Death | Corrosive, demented, decaying                  |
| 69. The Bigger Battle Lost | Mangle, dry, distant, frail                    |
| 70. Letting It All Land    | Broken-hearted                                 |
| 71. Delirium               | Feverish, dissonant, frailty, noxious          |
| 72. Consequences           | Squeezed, unfamiliar, somber                   |
| 73. The Whole Truth        | Floating, liquid, hypnotic, rare               |
| 74. The Negotiation        | Delicate, cool, distant, business-like, steady |
| 75. Everybody Hurts        | Manhandled, numb, piercing, weak               |
| 76. Clarity                | Tender, gripping                               |
| 77. Paying Homage          | Warm, weighty, tranquil                        |

### Character Analysis

Christopher Sergel's adaptation of *The Outsiders* is closely tied to the original novel written by S. E. Hinton. Both texts will be referred to in the analysis of the main characters.

#### Ponyboy Curtis

**Desire:** Ponyboy wishes to tell his story and to give homage to the individuals in his gang who lived honorable lives. He also wants to prevent further violence by sharing the dreams and experiences of other misunderstood young people so that society would not be so quick to pass judgment on them.

**Will:** Strong. Ponyboy writes the story as a theme assignment for his English class. The assignment is for him to write about what he thinks is important, his own ideas, and his own experiences.

**Moral Stance:** As the play progresses, Ponyboy shows willingness to judge people based on their actions, as well as developing a deeper understanding as to why people behave the way they do. Ponyboy believes that one should only fight in self-defense and he defends his gang, but he also sees their strengths and weaknesses, and he is not blinded by prejudice to see the strengths and weaknesses of his enemies.

**Quotes:**

PONYBOY. While the Socs have so much spare time and money they  
gang up on us and jump each other just for kicks (Sergel 29).

Compared to:

PONYBOY. He ain't a Soc. He's just a guy. He just wanted to talk (62).

PONYBOY. I had never given Bob much thought—I hadn't had time to  
think. But that day I wondered about him. What was he like?  
(Hinton162).

Decorum: Ponyboy wears his hair long with plenty of hair grease and he dresses  
like the rest of the boys in his gang. He is proud of being a greaser, but he appears  
younger and less threatening than many of the other boys and he seems better read and  
more of a dreamer than the hardened characters in his milieu.

Quotes:

BOB. We're gonna do you a favor, grease. We're gonna cut off that long  
greasy hair (Sergel 7).

MARCIA. You don't look old enough for high school (18).

PONYBOY. I'm a grease, same as Dallas. He's my buddy (18).

CHERRY. You didn't act like it was an invitation to make out for the  
night (20).

CHERRY. You read a lot, don't you, Ponyboy? (25).

Summary List of Adjectives: Fair, empathetic, intelligent, optimistic.

Character-mood-intensity:

Heartbeat—rapid;

Breathing—holding his breath;

Perspiration—light, nervous;

Muscle Tension—edgy, controlled

Stomach—tight, uneasy.

Robert “Bob” Sheldon

Hinton leaves Bob open for interpretation: “Did he have a kid brother who idolized him? Maybe a big brother who kept bugging him not to be so wild? His parents let him run wild – because they loved him too much or too little?” (162).

Desire: Bob wants to have guidelines. He acts out trying to have rules imposed on him.

Will: Bob’s inability to display any self-control or have rules placed upon his behavior is proof of his weak will. He was, however, relentless in his pursuit of his desire.

Moral Stance: Bob was unable to set boundaries for his own behavior. He displayed strong leadership skills, but he misdirected his efforts to attack those people in the community that were disenfranchised. He was popular and provided with every opportunity to succeed, but without guidance from his parents he was unable to differentiate between right and wrong.

Decorum: Bob dresses in the uniform of his clique: clean-cut, fashionable, understated, and refined. He has the confidence and charisma of a leader, but his lack of judgment and weak character is revealed when he drinks and he becomes a bully, directing his anger towards those who are less privileged.

Summary List of Adjectives: Lack of self-discipline, spoiled, charismatic.

Quotes:

RANDY. He kept trying to make someone say “No” and they never did.

He needed somebody to lay down the law, set limits, give him something to stand on (Sergel 61).

CHERRY. When he wasn’t trying to destroy himself, he could be something special—something that marked him different (67).

“I looked at Bob’s picture and I could begin to see the person we had killed. A reckless, hot-tempered boy, cocky and scared stiff at the same time (Hinton 162).

Character-mood-intensity:

Heartbeat—rapid;

Breathing—light, rapid;

Perspiration—heavy;

Muscle Tension—twitchy, excitable;

Stomach—unsettled.

## Dallas Winston

Hinton paints Dallas as a rebel: “Dally hated to do things the legal way. He liked to show that he didn’t care whether there was a law or not. He went around *trying* to break laws” (20).

Desire: Dallas wants to appear as hard as nails and allow nothing to crack the walls that he has built around him.

Quotes:

DALLAS. I’m never nice (Sergel 17).

CHERRY. What’s a nice, smart kid like you running around with trash like that for? (18).

DALLAS. Get like me and you don’t get hurt. Look out for yourself and nothin’ can touch you (74).

“He was tougher than the rest of us—tougher, colder, meaner” (Hinton 11).

Will: Dallas is generally successful, as most people perceive him as dangerous and uncaring. His one “weakness” is his feelings for Johnny.

Quotes:

“Dally had seen people killed on the streets of New York’s West Side.

Why did he look sick now?” (Hinton 33).

Moral Stance: Although most would view Dallas as a hoodlum and a punk, Johnny describes him as being “gallant.” He lives by the rules of the streets and would never turn on a friend, regardless of the consequences to himself. He is fiercely loyal, fast thinking, and although bitter, still shows compassion.

CHERRY. What’s a nice, smart kid like you running around with trash like that for? (Sergel 18).

JOHNNY. I bet they were cool ol’guys—riding into sure death because they were gallant. They remind me of Dallas (44).

JOHNNY. Yeah, but one night I saw Dallas getting’ picked up by the fuzz and he kept his cool. They were gettin’ him for somethin’ Two Bit did. And Dallas knew it. But he took the sentence without battin’ an eye or even denying it. That’s gallant.

DALLAS. I let drop you were headed somewhere else. They beat it outta me. (47)

Decorum: Dallas can appear indifferent one moment, and intensely dangerous the next. Although he is not particularly muscle bound, few would wish to fight him. He has no respect for authority, women, or for his many perceived enemies. Even his friends fear him for his unpredictable anger and unforgiving nature.



Quotes:

“Dally wiped the Coke off his face with his sleeve and smiled dangerously. If I had been Cherry I would have beat it out of there. I knew that smile” (Hinton 24).

Summary List of Adjectives: Hardened, dangerous, brave, protective.

Character-mood-intensity:

Heartbeat—rapid;

Breathing—fast, deep;

Perspiration—heavy;

Muscle Tension—triggered, ready to pounce;

Stomach—tight.

Johnny Cade

Desire: Johnny wishes to live in a world where there is no differentiation between socio-economic groups. He wants to find a place where he and others are free of fear and prejudice. He also wants his parents to love him.

Will: Although Johnny thinks he finds that place in Windrixville, he chooses to return for the sake of his friend, Ponyboy. Johnny is powerless to make his abusive parents love him.

Quotes:

JOHNNY. I walk in that house and nobody says anything. I walk out, nobody says anything. I stay away all night and nobody notices (Sergel 33).

“No wonder Johnny was hurt because his parents didn’t want him” (Hinton 88).

Moral Stance: Johnny has integrity. He seeks out the best in others and judges people on their actions. At the end of his life, he was happy to sacrifice himself so that the children in the church could live.

Decorum: Johnny carries a lot of fear with him. He has been beaten down by his family and his enemies. Although he dresses like “a hood” his is clearly vulnerable and others, especially Dally, try to protect him.

Quotes:

“Johnny couldn’t say “Boo” to a goose” (Hinton 24).

JOHNNY. ... Listen, I don’t mind dying now. It’s worth it saving those kids. Some of their parents came by to thank me, and I know it was worth it. (Sergel 80).

“Their lives are worth more than mine, they have more to live for” (Hinton 178).

Heartbeat—rapid, irregular;

Breathing—shallow and rapid;

Perspiration—nervous and heavy;

Muscle Tension—uncomfortably tight;

Stomach—queasy, unsettled.

### Cherry Valance

Desire: Cherry wishes to be set free of the restraints of her social conditioning.

Will: Reasonably strong. Cherry recognizes the role she plays and takes some steps to “break character” and experience life in a more truthful way.

Moral Stance: Cherry stands firm with her values and is true to her word. She stands up to both Bob and Dallas regardless of the danger. She recognizes her own rebellious streak and fights to keep it in check. She takes responsibility for her actions that indirectly lead to Bob’s death, and Johnny and Ponyboy’s predicament. Although Cherry was initially unable to risk her reputation by going public about her friendship with Ponyboy, she recognized that she had to tell the truth in court regarding Bob’s intent on the night of his death.

Quotes:

“Cherry had said she wouldn’t drink Dally’s Coke if she was starving, and she meant it. It was the principle of the thing” (Hinton 30).

CHERRY. The reason I came over—the whole mess – maybe it’s my fault.... Maybe I could help (Sergel 42).

Decorum: Cherry is pretty, sophisticated, and carries herself with confidence. She is insightful and thoughtful and seems to understand people quite well. Cherry is not easily intimidated and she will stand up against injustice and aggression.

Quotes:

JOHNNY. ... Nobody talks to Dallas like you did (Sergel 19).

“You could tell by the way she said it that her idea of a good time was probably high-class, and probably expensive” (Hinton 27).

Summary List of Adjectives: Sophisticated, insightful, complex, principled.

Heartbeat—fast;

Breathing—deep, gulping;

Perspiration—light;

Muscle Tension—tense;

Stomach—tight, uncomfortable.

### Polar Attitudes of the Principal Characters

#### Ponyboy

Beginning: Ponyboy believes that the greasers have a tougher life than the Socs.

Ending: He learns that everybody sees beauty and feels pain and he discovers a stronger connection to humanity through these insights.

#### Dallas

Beginning: Dallas is fiercely loyal to his gang and his territory and he values Johnny's innocence.

Ending: Although Johnny's death reinforces Dallas' belief that he should care for no one but himself, his actions indicate that his will to live dies when Johnny does.

#### Johnny

Beginning: Johnny was defeated and scared at the beginning of the play. Life had beaten him down.

Ending: He died a hero and discovered that there was beauty and good in the world.

## Ideas of the Play

S. E. Hinton wrote *The Outsiders* after recognizing the division between the high school social classes in her hometown of Tulsa, Oklahoma. She observed, first hand, the hostile environment of prejudice and fear among teenagers. The enormous success of the book was proof that young people were able to relate to the themes of isolation and the almost impenetrable walls that are built through ignorance. In the novel, and the play, the two groups—Socs and greasers—are defined not only by their economic situations, but also by the clothes they wear, the music they listen to, the cars they drive, and the expectations placed upon them by society. Other recognizable themes in *The Outsiders* that will be explored are the definition of family, the existence and effects of urban violence, and the concept of redemption.

## Title of the Play

The title of the play *The Outsiders* can be interpreted in several ways: what it means to the individual; what it means to society; and what it means universally. Almost immediately, in Sergel's *The Outsiders*, the protagonist, Ponyboy Curtis, describes himself as being different:

PONYBOY. But I usually lone it anyways. I like to watch movies undisturbed so I can get into them and live them with the actors. I'm different that way.... so I'm not like them. And nobody in our gang digs movies and books the way I do. So I lone it. (Sergel 6)

Ponyboy feels like an outsider within his own social group. Later, in Act Two, he begins to understand that he shares his interests with others:

PONYBOY. I couldn't tell the others about stuff like that. I couldn't even remember the poem around them. They don't dig. Just you, and Sodapop sometimes—and maybe Cherry Valance.

JOHNNY. I guess we're different.

PONYBOY. Shoot, maybe *they* are. (46)

Ponyboy's connection to literature draws Cherry to him. They bridge the bitter rivalry that divides the two groups with their shared appreciation of music, movies, literature and sunsets. Their brief connection is still fraught with obstacles—hallway etiquette, parental expectations, Bob's death, Cherry's refusal to visit Johnny—but one senses that both feel less divided with the experience.

Socio-economic lines that run deep divide the greasers and the Socs. The divide works to make both groups feel like outsiders. As Dallas says, the purpose of the final gang fight is to secure the territory from the other gang: "... If they run—they stay outa our territory, but good! Out! (49). Dallas desperately hangs on to the belief that the battle will make a difference in the outcome of their lives. Randy, having experienced the death of his best friend, has little faith that the continued violence will change anything. Randy represents society's view that those less privileged will remain that way. The greasers of the world will continue to be outsiders in their own homes, territories, cities and countries, whether deserved or not.

Ironically, the establishment of territories creates alienation. In other words, that which is created to keep people out also locks people in. Both groups will continue to be outside of the other's territories, while being trapped within their own. What Dallas does not understand is that there is little hope of change if fear drives people to isolate themselves. Johnny optimistically says, "There oughta be someplace without greasers or Socs—with just people" (32-3).

The cultural hierarchy of the eastside gangs is explored in Hinton's book. "Hoods" are different from greasers and seemed destined to a life of crime: "Young hoods—who would grow up to be old hoods ... they'd just get worse as they got older, not better" (Hinton 138). Ponyboy, before the fight, suddenly realized that "we don't belong with this bunch of future convicts" (141). The irony is that Ponyboy recognizes that his gang has the potential to move beyond his own social milieu, but he does not recognize that the hoods could as well. Ponyboy's reasoning seems to be tied in with language use, dress, and behavior. Interestingly, Ponyboy acknowledges the some Socs are cold blooded, and that the general population passes judgment based on looks. Ponyboy seems to fall into the same trap that others of all social standing do.

Although aligning their support with the underprivileged greasers is easy for the audience to do, Hinton does provide us with enough insight into the difficulties of living with the privileges of excess. Cherry first hints at their hollow lives when she admits "...we have troubles you've never even heard of" (Sergel 24). In the novel, Ponyboy adds the insight, "That's why we're separated. It's not money, it's feeling—you don't feel



anything and we feel too violently” (Hinton 38). Bob constantly pushes against boundaries that do not exist, seeking the limitations that would allow him to figure out his place in the world. Both Bob and Dallas fight out of frustration and rage for the things they lack. In Dallas’s case it is lack of a visibly bright future, and in Bob’s case it is a lack of structure and respect. In both cases they die as a result of their violent behavior. In *The New York Times*, Hinton suggested that there is universality in being an adolescent outsider.

### Themes

One of the questions that arise when reading *The Outsiders* is, does society value some human lives more than others? And likewise, are any of the deaths more tragic? When Johnny was first hurt, he feared for his life. Later, he writes: “Listen, I don’t mind dying now. It’s worth it saving those kids. Some of their parents came by to thank me, and I know it was worth it” (Sergel 80). Johnny came to accept his death because others survived—others that had families that cared for them, others that had a chance to live “golden” lives. Although Johnny desperately wanted his parents to care about him, it was when he had finally accepted his impending death that he rejected their attempts to see him in the hospital. This knowledge was too little too late.

Johnny Cade’s initials seem to be an obvious reference to Jesus Christ, although Hinton denied consciously making the association. In a 2005 interview with Dinita Smith of *the New York Times*, Hinton indicated that her family attended a “fundamentalist,

hellfire and brimstone church” which turned her off religion. Regardless, Johnny’s path to redemption, and his subsequent sacrifice, both draw parallels to Jesus Christ. The greasers, by extension, could be seen as disciples.

Hinton’s own childhood mirrors Johnny’s in some ways. In the same *New York Times* article, Hinton admitted that her mother was emotionally and physically abusive, and her father was extremely cold. No doubt Hinton’s childhood influenced her decision to have a marked absence of parenting in *The Outsiders*. According to Ellen A. Seay, in her article “Opulence to Decadence: *The Outsiders* and *Less Than Zero*,” the greasers are “an unwanted faction of society. The greasers are loved by no one but their own and are generally feared and despised” (69). If the fear and lack of love is extended from the greaser’s own families, then the sense of alienation is only strengthened. Darry acts as a sort of parent to Soda and Pony and makes sacrifices to keep the family together. According to Seay, Darry “is the model of what most teenagers want: a parent who is both strict and understanding” (71). Ponyboy needs a lot of growing up for him to recognize that Darry is a friend as well as an adult role model: “I saw that I had expected Darry to do all the understanding without even trying to understand him” (Hinton 176).

There are many not so kind words used to describe the greasers’ parents: drunk, selfish slob, “father ran out on them,” barmaid. Only the Curtis’s parents are described in a positive way, and they were dead. Bob’s parents were described as “spoiling him rotten” (116). Randy, who feels enough remorse over his actions to avoid the rumble, feels especially bad that he let down his father: “I wouldn’t mind getting fined,” Randy

said, “but I feel lousy about the old man. And it’s the first time I’ve felt anything in a long time” (164). Possibly, Randy’s connection to his family allowed him to start making wiser choices and take steps towards adulthood.

Colin Counsell’s novel, *Signs of Performance*, in his chapter on Peter Brook and ritual theatre, discusses the decline of Western Civilization’s social and familial order. He quotes Brook as arguing: “We try to believe that family bonds are natural and close our eyes to the fact that they have to be nourished and sustained by spiritual energies” (Brook 1987: 136).

In this case, the spiritual energies are living ceremonies or rituals. With the breakdown of familial order in the lives of the boys in *The Outsiders*, can they provide for each other? The greasers use Johnny as their spiritual and emotional center of their “family.” Protecting Johnny allowed them to use violence, defy authority, protect their turf, and live outside the constraints of the status quo. When Johnny died, the boys had to make a decision how to live without him; Dallas could not. Two-Bit observed, “So even Dally has a breaking point” (152). Ponyboy then realized, “Johnny was the only thing Dally loved. And now Johnny was gone” (152).

The rumble could be interpreted as a modern ritual, or rite of passage, for the youth. Boys and, to a lesser degree, girls are valued for their toughness and willingness to fight. Ponyboy explores the reasons to fight: Soda fought for fun, Steve for hatred, Darry for pride, and Two-Bit for conformity. Why do I fight? ...There isn’t any real good reason for fighting except self-defense (137). The reasons the individual greasers fight are

varied, but the broader battle is with society itself. Urban violence has become a global issue. If society deprives individuals of the minimal conditions for dignified life then it must be held liable. Dallas speaks of the greaser's inability to be treated fairly by the justice system thereby giving excuses to live outside the legal contract set by that institution.

Although violent behavior is clearly not limited to lower socioeconomic groups, they are more dealt with in the courts. Hinton makes an argument that those living on the fringes of society are compelled to vie for power.

Studies have found that parent-child relationships, in addition to other environmental factors, have an impact on aggressive behavior. Maladaptive child outcomes are likely to ensue if a neglectful, inattentive, or overly protective parent characterizes the parent-child relation. In the article "Youth and Violence: School-Based Violence in Canada," David Day states that studies indicate that parents who have low degrees of self-efficacy in their care-giving techniques tend to have children that act out. Bob's parents blamed themselves for all of his wrong doings, instead of setting firm boundaries for Bob's behavior.

### Symbols and Metaphors

Robert E. Probst, in his article, "Adolescent Literature and the English Curriculum" quotes Louise Rosenblatt as saying. "A novel or poem or play remains merely ink spots on paper until a reader transforms them into a set of meaningful symbols

(28). In other words, the reader actively transforms the words to fit his or her own previous experiences and begins to understand new experiences in light of their own. Probst goes on to argue that adolescent literature offers the potential for the creation of meaning. To extend this concept to Sergel's adaptation of *The Outsiders*, the individual audience members would view the production with a filter, or template, which he has created through his own experiences. The concept of a collective experience becomes impossible and instead the symbols and metaphors inherent in the play provide for a unique understanding for all.

Hinton uses literary references as a reoccurring structure in her novel. Love of literature bonds Cherry and Ponyboy and transcends their socio-economic differences. Pony and Johnny compare many of their own experiences and feelings to things they have read in novels and poems to help them make sense of their often tumultuous lives. Ponyboy compares himself to Pip in *Great Expectations*. Johnny compares Dallas to the gallant southern gentlemen in *Gone With the Wind*. Ponyboy even contrasts the boys, before the rumble, to the wolves in a Jack London novel—presumably *White Fang* or *Call of the Wild*—but Johnny's understanding of the Robert Frost poem, "Nothing Gold Can Stay" is what allows him to ultimately accept his death and still maintain optimism for the future of his friends. Johnny's letter, explaining the poem to Ponyboy, reinforces Hinton's theme that life is short, and therefore precious.

The symbolism of sunsets is used throughout *The Outsiders* to draw the similarities and differences between individuals. Hinton understands that appreciation of

nature conveys a certain sensitivity that is unusual in the cool, tough exteriors of the greasers. Ponyboy acknowledges that he could not talk about nature to everyone, only those who he feels would entertain similar thoughts: Johnny, Sodapop, and Cherry Valance. Ponyboy makes a connection after talking to Cherry about sunsets: "It seemed funny to me that the sunset she saw from her patio and the one I saw from the back steps was the same one. Maybe the two different worlds we lived in weren't so different. We saw the same sunset" (41). Johnny, after reflecting on his time in the country, his own mortality, and Frost's poem, writes Ponyboy asking him to tell Dally to look at a sunset: "I don't think he's ever really seen a sunset" (178-9). Johnny sees the restorative value in nature and wishes Dallas to experience it as well.

In my design concept for the staging of *The Outsiders*, all set pieces and most hand props will be generic objects used for their versatility. Two hand props that will be specific are the switchblades and stage cigarettes, which may have the effect of heightening the audience's conscious attention to what they symbolize. Cigarettes are symbols of rebellion, even more so with the setting in 2011. Most would argue that cigarettes are no longer considered cool or edgy, but they still represent either recklessness or feelings of invincibility, both of which are associated with youth. Switchblades, which were banned in the 1950s because of their association with street gangs, are symbols of violence and disregard for authority. Both the greasers and the Socs carry the blades to convey power over the other. Johnny is the exception, who

carries one to protect him from another beating. It is ironic that it is Johnny who uses his knife to kill Bob in order to save Ponyboy's life.

### Central Images

**Broken Glass:** Glass is easily broken. Broken glass becomes a symbol of the fragility of life. A broken window may be a result of vandalism, a symbol of unrest and urban disorder. The greasers live in a world where, in the words of Ponyboy, they "feel too much."

**Crumbling Brick:** A brick wall is a symbol of strength. Crumbling brick, then, becomes symbolic of decay and a weakening of the structure. If a brick wall was a representation of a belief, then the crumbling of the wall is representational of the crumbling of the belief. Ponyboy, the protagonist of the play, has some very strong beliefs to start the play. As he matures and experiences tragic and eye-opening events, Pony's deeply set beliefs are brought into question. The crumbling brick, then, becomes symbolic of Ponyboy's bifurcated world.

### Philosophical Statements:

"Things are tough all over" (24).

"Nothing gold can stay" (45).

"You can see it (the sunset) good from our side, too" (68).

"... you don't stop living because you lose someone" (78).

		Tempo
Act One	Scene	Tempo
	1. Worlds Colliding	4
	2. Decision Made	2.5
	3. Telling His Story	3
	4. Pony, the Loner	3
	5. Pony, the Gang Member	3.5
	6. A Dangerous Encounter	4, 5
	7. The Rescue	3.5
	8. Blame Game	3
	9. Making Plans	2.5
	10. Marked lousy	2.5
	11. Exploring Differences	2, 3
	12. Back to the Present	3
	13. Taking a Stand	3.5
	14. Zeroing In	3.5
	15. Peace Offerings	3
	16. A Confrontation	4
	17. Finding the Similarities	3
	18. Street Level Rules	4, 2, 3
	19. Probing	2



20.	Raised Stakes	2, 3
21.	Discoveries Are Made	2, 3
22.	Family Constellations	3, 2, 4
23.	Purge	3.5
24.	Status Quo	2, 4
25.	The Way It Is	2
26.	Back to Reality	2
27.	Dreaming	2
28.	Waking Up	4
29.	Trying to Explain	4
30.	Lashing Out	4.5
31.	The Escape	4
32.	Desperate Measures	5
33.	A Shocking Outcome	1
34.	Making a Plan	2
35.	Forever Changed	1

Act Two	Scene	Tempo
	36. The Arrival	1
	37. Getting Settled	2
	38. Unanswered Questions	2, 3

39.	Love is Not Enough	1-2
40.	Hiding a Broken Heart	2
41.	Things are Heating Up	3.5
42.	An Offering	3
43.	Premonition	2
44.	Taking Stock	3, 2
45.	Making Connections	2
46.	The Savior	3
47.	Food for Thought	3.5
48.	Accepting Responsibility	3, 2, 4
49.	Into the Fire	4, 5
50.	Gallantry Lives	5, 1
51.	Criminals or Heroes?	2
52.	Triage	2.5, 1.5
53.	Reunited	4
54.	Telling It Straight	2
55.	Insiders Taking Notice	3.5
56.	Breaking Down Barriers	2
57.	It Can't Hurt Now	2
58.	Caring for Johnny	2.5
59.	Too Young to Die	1.5

60.	Defining Family	3, 1
61.	Building Bridges	1, 2
62.	Battle Ready	3.5, 4
63.	Calm Before the Storm	1
64.	The Fray	5
65.	Victory Dance	4.5
66.	A Sense of Urgency	4
67.	A Step Closer to Death	2
68.	The Bigger Battle Lost	1, 2
69.	Letting It All Land	2
70.	Delirium	2, 4
71.	Consequences	1.5
72.	The Whole Truth	2
73.	The Negotiation	3
74.	Everybody Hurts	3.5, 2
75.	Clarity	1.5-2
76.	Paying Homage	2.5

## Research on the Playwright

## Susan Eloise Hinton

S. E. Hinton was born July 22, 1948 in Tulsa, Oklahoma. She went to Will Rogers High School in Tulsa, and in her junior year, 1964 to 65, Susan's father became very sick with a brain tumor, and she began writing *The Outsiders* throughout his hospitalization. The novel was published in April 1967 when she was still a teenager and a freshman at the University of Tulsa. The financial success of *The Outsiders* enabled Hinton to complete her university studies.

Hinton's interests were formed early in life, she loved to read and she loved to write. In Jay Daly's book, *Presenting S.E. Hinton*, he quotes Hinton as explaining, "Part of the reason I started to write was to have something to read" (3). This fact was important because the popularity of *The Outsiders* helped change the Young Adult Literature genre. Hinton found most novels for youth were superficial and did not deal with the real feelings and experiences of teenagers. Novels about prom, or worse, cautionary tales about "bad girls" did not interest Hinton. In Ellen A. Seay's article, "Opulence to Decadence: *The Outsiders* and *Less Than Zero*," she explains that the American teenager wanted reality in their literature. *The Outsiders* was inspired by injustices perpetrated against her friends by those with more money and opportunities.

In Tulsa, Hinton saw how individuals and groups were treated differently depending on their dress and social status. She observed social sparring and violence, which became the basis of many of her novels. Hinton introduced to her middle class

readers characters that were faced with limited opportunities and their dreams, aspirations, and anger. Although some of her characters acted in a way that was not considered “wholesome,” they were universally admired for adhering to their own code of behavior, the root of which were based in trust and support of one another, despite their socially deprived circumstances.

Hinton’s book was not without controversy. As the demand for the new realism in young adult literature grew, so did the belief by many that it was too much, too soon. Adults have been troubled by the gang violence, parental inadequacy, peer pressure, and the treatment of the troubled teenagers. In a rare admission during an interview with Dinita Smith in *The New York Times*, the private Ms. Hinton described her own upbringing as being inadequate: “My mother was physically and emotionally abusive.... My father was an extremely cold man.” She went on to describe a time when her mother threw one of her manuscripts into the trash burner, though Hinton was able to recover it. Additionally, Hinton’s family attended a fundamentalist church, filled with hellfire and brimstone, which later caused Hinton to turn against religion.

To many, Hinton seemed more comfortable with boys as the protagonists in her novels. She was urged by her publisher to use her initials in place of her first name, allowing her “target audience to assume the book’s author was also male” (Marquis). She explained her interest in the male perspective was a result of her being a tomboy. In Jay Daly’s book, *Presenting S.E. Hinton*, Susie Hinton is quoted as saying, “When I was young, girls never got to do anything ... they were passive” (1). In Hinton’s follow-up

novels, *That was Then, This is Now* (1971), *Rumble Fish* (1975), and *Tex* (1980), all the protagonists were male. Her next novel, *Taming the Star Runner* (1988), was a departure in that the main character was a brave young girl. Ms. Hinton then took a seven-year break in her writing to bringing up her only child, Nick. To date, her more recent writing has been children's stories.

Several of Hinton's novels have been adapted for film, namely: *Tex*, *The Outsiders*, *Rumble Fish*, and *That was Then, This is Now*. There was even a shortly run television series of *The Outsiders* in the 1990s. Many think it debatable, whether Susan Hinton is the most influential writer in the genre of Young Adult Literature; however, what is not debatable is her influence on several generations of young readers.

#### Christopher Sergel

Christopher Sergel was a playwright, a publisher of plays, and the president of the Dramatic Publishing Company. He was born May 7, 1918 and died May 7, 1993 on his eighty-fifth birthday. According to the *Dramatic Publishing* author bio, Mr. Sergel led an adventurer's life. He spent two years in the South Pacific, captain of the schooner *Chance*. He was a writer for *Sports Afield* magazine that resulted in him living a year in the African bush, and he was a lieutenant-commander during the Second World War. His true love, however, was writing plays and managing the Dramatic Publishing Company, founded in 1885 by his great uncle, Charles Sergel.

Most of his work as a playwright was in the form of adaptations. One of his best known works was his adaptation of Sherwood Anderson's *Winesburg, Ohio* was seen on Broadway. Anderson was a family friend who often visited the Sergel household. While working for the Dramatic Publishing Company from 1970 to 1993, Sergel wrote adaptations of some of the most popular books in print including *To Kill a Mockingbird*, *Up the Down Staircase*, *Cheaper by the Dozen*, *Fame*, and *The Outsiders*.

Sergel was known for his love of the theatre and his caring for young playwrights, many of which he mentored. His integrity and inspiration attracted him to the company of some fine writers, including Arthur Miller, Roald Dahl, and E. B. White. His intuitiveness is exemplified in his description of Harper Lee, after a meeting with her discussing the adaptation of *To Kill a Mockingbird*: "The special beauty of Harper Lee's work is that she takes us inside the people of her book, and in their various individual ways, each becomes "Tom" to us" (Johnson).

According to the New York Times obituary, Christopher Sergel is survived by his wife, Gayle, and five children from previous marriages.

## Learning Goals and Student Outcomes

The students involved in Howe Sound Secondary's production of *The Outsiders* will be heavily involved in the process of bringing the story to the stage. My hope is that these students will expand their skills in performance, as well as gain a deeper understanding of how the analytical process brings the written word to the stage.

- Analyze the choices made by Sergel in his adaptation of S.E. Hinton's novel.
- Understand the use of symbols and signs in the staging of *The Outsiders*.
- Participate in the organic blocking process, identifying and responding to impulses.
- Understand the basic premise of semiotics and how it frees up space and creates a world within the audiences' imagination.
- Explore the themes of the play through discussion, physical metaphor, and script analysis.
- To be able to work as a team to establish seamless transitions between units in mood, tempo and movement of set pieces.



### SECTION III: POST-PRODUCTION MATERIALS

#### Production Journal

November 22, 2010

Everyone introduced themselves and the roles they would be playing. We did a read-through of the play. I told the cast that a central theme of *The Outsiders* is family and the many definitions of the word. I asked them to anonymously write three things about their family on a piece of paper and hand it in. I told them this was a first step exercise called "One of Us."

November 24, 2010

I randomly typed up all the things that the cast wrote about their families in the "One of Us" exercise and asked them to look over the list and put a check by any that applied to them. I kept the list and put the cast into small groups and had them come up with stage pictures --3 freezes -- that told the story of *The Outsiders*. Through pictures, we also explored various themes: clash between socio-economic gangs; urban violence; teen violence; etc. The cast is thoughtful and insightful through this process.

November 29, 2010

I had typed up the list again, changing the numbers to include all who shared the experience of each other. The list now looked like this:

Nine of us have had a family member diagnosed with cancer.

One of us has a teen mom in the family.

Four of us have parents that don't allow enough freedom.

Seven of us consider our friends our family.

The entire list had 29 statements. I gave the lists to the cast and told them they had 30 minutes to prepare a presentation of the list. They had to determine stage placement and movement, which lines were said by whom, which lines were spoken individually, which in chorus, what music they wished to use, etc. The outcome was amazing. Their opening position used the entire stage with many levels. The diversity they presented the lines in was impressive, and they all ended up on the apron, holding hands, saying, "All of us: *The Outsiders*." We finished by discussing the purpose and value of the exercise.

December 1, 2010

The Bottomless Pit Warm-up Game: Socs vs. greasers. I gave both teams a challenge to figure out how to move across the stage by imagining it was a bottomless pit in which they had to wear one "magic" shoe that allow them to cross. I also gave the crew a few rules:

The entire team had to cross the bottomless pit.

One could only cross the floor once with the magic shoe.

The shoe could not be thrown across the pit.

The teams were given five minutes to strategize. It was a timed event and neither team could watch the other. The greasers went first and were successful. The Socs followed and were much quicker, but they got cocky and dropped a member into the pit. Greasers won!

In pairs, sitting face to face, each actor chose one line of dialogue from the script. One would say his/her line and the other would wait for an impulse to say their line. This continued with each saying their line in a way that was a response to the way the other said his/her line. In different groups of two they practiced saying their lines moving forward while the other walked backwards, then reversing the order. I asked them to switch: Pushing one another saying lines; Push across the stage while saying lines; Allow self to be pushed and then take the lead and push back. We discussed how it felt when they said their lines pushing, how it felt saying their lines when they were being pushed. Their homework: highlight all that is said about their character.

December 9, 2010

Lag Warm-up Game: I pitted the Socs versus greasers called the flag game. It is both a team game and an individual game that requires some speed, focus, and strategy. My actors love games and would play all rehearsal if I let them.

In groups they discussed their homework assignment of what was said about their characters in the play. One example we explored were all the things Ponyboy said of

Darry. Brandon, who is the second oldest boy in a family of five, four boys, one girl, is very familiar with the type of persona Darry presents and he discussed that in detail with the group.

December 15, 2010

I divided the stage into four parts, each part representing an emotion: sad, excited, angry, and joy. I asked the cast to mingle on the stage, walking with motivation, changing direction often. I would yell "freeze." Then they had to turn to someone near them and start a conversation, exploring the emotion based on the area of the stage they were in. Side coaching consisted of comments like "bigger," "smaller," "quieter," "louder." The less experienced actors gain confidence in these types of group exercises.

We continue to work on following impulses. This time, we did it with dialogue. Each actor faced another and practiced delivering one line of dialogue to a partner, who would respond with their line. Each had to try responding differently according to the subtext. The actors switched up often and kept trying to really listen and respond to their partner

I finished with a reading of Act One in anticipation of beginning the blocking process after Christmas break.

January 5, 2011

Memorization Check for Act One: Most did quite well. Mo (Ponyboy) had most of his dialogue scenes memorized, but his monologues were dicey. Bryce (Dally) didn't seem to know his lines at all, even sounding surprised when he read some of his lines. Sammy and Meghan (Cherry and Marsha) were completely off script, and most others were adequate. We started the rough blocking immediately by establishing the areas of the stage: living area, movie theatre, open field, etc.

January 10, 12, 2011

We continued rough blocking of Act One. I placed the actors in the right areas and they just played their movement according to impulse. At times I would call out "stage picture" and they would move into a place, using their knowledge of levels, planes, and space. Camille, my stage manager, would draw the pictures and we would ask the actors to remember where they were at the given time in the script.

January 14, 2011

Units 34-36: Ponyboy, Johnny and Dallas worked on the units after Bob's death. Ryan (Johnny) speaks so quickly and I wanted him to slow down. We experimented with Ryan "breathing" his responses. I used an exercise called immobilization that I had learned about in the improvisation class at Central. I asked Ryan not to move or speak but simply breathe as the scene unfolded. He was able to feel the frustration and express his emotions by altering his breathing patterns. When Ryan went back to using his words, he

he was able to really let things land. Johnny and Ponyboy both made discoveries: “They put you in the electric chair”, and “You killed him”.

To address the reversal in Johnny’s behavior, I asked Bryce (Dallas ) to mostly address Johnny in his plans. Ponyboy was suffering the effects of shock and I wanted Johnny to take action. Unfortunately, this was not revealed in the dialogue of Sergel’s adaptation. Mo (Ponyboy) spent time imagining the body, reaching out to touch it but being afraid. It was good work today.

January 17-20, 2011

End of Term Shows for My Four Drama/Acting Classes: Short rehearsals with the principals at lunch and afterschool, but priority was given to the acting students.

January 24-28, 2011

Exam Period: Again, short rehearsals when we were able to sneak them in. Priority was given to the exam schedule.

February 7, 2011

Rough Blocking of Units 38,44,47-49: I worked scenes with Johnny, Dallas, and Pony. We’re trying to establish environment through pace, mood, and subtext. These scenes are in an abandoned church, and Pony references premonition. We want to play this up. Mo (Ponyboy) is completely off script and we are able to move forward as a

result. I often felt that Bryce (Dallas) is reading the lines for the first time when we're blocking. I ask him to read ahead and get off-script. He tells me he is doing this, but I'm not seeing it on stage. He's inexperienced and I'm not convinced he realizes how much work putting on a show entails.

February 8, 2011

Rough Blocking of Units 58-60,62: Some good work today. We worked on the scene in which Two-Bit and Ponyboy see Johnny for the first time in the hospital. We worked on timing. Slowing things down. I asked Two-Bit (Cam) to count to ten before he says a word after seeing Johnny in the hospital bed. The longer he took to speak the first word, the more tension was created.

I was able to work on a unit between Cherry and Pony that we have already blocked. We worked on breaking down longer passages. Responding from one line to the next after silent reactions.

February 9, 2011

Units 53-57: Darry (Brendon) had to leave rehearsal early for a required work meeting – this after asking the cast to set aside their other responsibilities and make *The Outsiders* their top priority. Everyone agreed and then after a short rehearsal, Brendon headed off to McDonalds for a crew meeting. I adjusted the rehearsal process and we started with the hospital scene between Pony, Soda, and Darry, and then moved on to a

Dallas scene with Johnny and Pony. The boy who is playing Randy (Kevin) has put a lot of work into his monologue and that really showed in today's rehearsal. He was able to break down the monologue into emotional beats and new thoughts. I was very impressed.

February 14, 2011

We had a short rehearsal with Ponyboy, Dallas and Johnny. We worked mostly with Dally's monologue after Johnny dies. It's tough because Bryce doesn't show a lot of emotion. I'm trying to start at the beginning ... with anger. Bryce is taking steps, but he worries too much about the script. I tell him to know what he has to say, and forget the words. It is not until he mentions that he wishes he could swear that I see a solution. I close the door and tell him to go for it: again, forget the script and say what he has to say. The emotion pours out of him. We are all impressed. I ask him to remember, do some homework with breaking down the monologue into emotional beats.

February 19, 2011

12:00-6:00: The theatre and greenroom was booked with an outside company so we rehearsed in the gym. The change was refreshing, as the blocking became more fluid. We revisited Act One so the actors were a little rusty with their memorization. I started the cast with a little assignment called "You're the Director." I gave each actor a line of dialogue and they had to direct the group from an opening freeze through the first 4-5 lines of dialogue. The idea was to bring the stage pictures and motivated movement to the



forefront of their brains. Was it better then running 'an Italian'? I think so as it got the actors on their feet and thinking through the scenes rather than reciting lines.

After they presented their scenes we did a complete run through of Act One without interruption. We have not worked on any of the transitions between units and we haven't blocked the "Johnny killing Bob" unit, but I asked the actors to follow their instincts. The run-through took about 47 minutes, with some stumbling over memorization. I gave them notes and a lunch break. After lunch, which included an impromptu floor hockey game, we worked on scenes for an hour and a half. We then did one more run through, with interruptions. The actors did exceptionally well, although they looked really tired in the last 15 minutes.

I shared my appreciation with the cast for their sacrifice: fresh snow and a beautiful sunny day making it one of the best snowboarding days of the year. To their credit they all assured me that the sacrifice was well worth it!

February 21, 2011

I worked with Mo on his transitions between scenes. These are the units where Ponyboy crosses the fourth wall and talks directly to the audience. We talked about the importance of work-shopping the narration and breaking them down into emotional beats. Like usual, Mo's intelligence impressed me. He has a slight inclination towards over-emoting on stage, both physically and emotionally, so we discussed the importance of stillness.

February 23, 2011

Opening Fight Sequence and Units 73-77: I want to start the play with a stylized fight scene showing the Socs beating up Johnny. My idea is to have no contact between the actors, but create a nightmarish scene in which Johnny is surrounded, but everyone is several meters away from him. The pace of the fight is slowed down and Johnny reacts to the swings, grabs, kicks, etc., as if they are really happening. My fight choreographer started the process for me, but I was unhappy with the outcome – I thought it looked too much like a dance number. I gave them 45 minutes to see what they could come up with as I worked the last five units of the second act in the greenroom. It was a good rehearsal with each of the actors making some real progress. I feel like I'm handing more of the blocking decisions over to the actors as they deepen their understanding of their characters. I ask them the questions: 'How does that feel?' and 'What do you think you would do there?' Their answers almost always lead to the right choices.

I was much happier with the fight sequence the actors came up with than the choreographer's work. I felt it is more dramatic and appropriate to the overall concept of the play. To be fair to my choreographer, I don't think I was clear in my explanation of what I wanted in this fight sequence. He did an amazing job of the big rumble and I really appreciated his energy, professionalism, and expertise.

February 28, 2011

Today we worked primarily on the relationship between Ponyboy and Two-Bit, and introduced the church fire scene.

March 2, 2011

Sandy, Soda, and Darry Scene in Act Two: This short scene is an important scene in the play. The subtext isn't coming through and the dialogue feels like it is being recited. Brendon (Darry) is having problems because his dialogue feels stilted, like he's not completing his thoughts. I asked him to continue his thoughts and not worry about the dialogue. Example: "The last time I missed work was ...." He completed the line with "when mom and dad died." The impact on both him and Soda was immediate. Joey's response, "If you want to go in," took on the added subtext, "if you feel safer at work."

Sandy (Marina) was struggling with the line, "I sure love you." Marina said that she has never said that to anyone so she doesn't know how. We worked on touch and communicating without saying the words. After several attempts we decided to work the scene again on Monday at lunch. I asked her to underline the words she wishes to emphasize in each line of dialogue. She has slipped into speaking in a rhythm with very little variation. She wanted to practice at home and revisit line delivery on Monday.

March 7, 2011

Today we concentrated on fight scenes. We practiced Ponyboy getting attacked by the Socs in the first act. We went back to the text and read the fight description in Hinton's book. I left it to them to create their fight while I talked to Bryce (Dally) about showing his death on stage while Ponyboy is delirious. I also experimented with Bob and Johnny to try and find an effective stage picture of Johnny stabbing Bob.

We finished the rehearsal with a few run-throughs of Johnny's beating.

March 8, 2011

Continued working on small second act scenes. Worked with Jerry and Mrs. O'Briant and the Church burning scene, and Ponyboy travelling to the hospital. The two actors created a little back story in which they were having a secret affair. Hopefully it will create an intimacy between the two characters and allow for more eye contact and touch.

The church fire scene was fun for the actors trying to find the intensity and freedom associated with taking risks and disregarding personal safety. Bryce (Dally) struggled with what to do while the other two were taking action. We decided that he would be seen moving towards the fire, clearly to pull Johnny to safety, as the lights go to black.

March 9, 2011

Soda, Darry and Ponyboy worked on the last units of the play. I feel like we're finally moving beyond the blocking stages and starting to explore emotional connections between the brothers.

Met with Vicky Schenk and discussed the stage properties that we need. Michael Hewitt was unable to meet with us but we had him on speakerphone. We set up a construction schedule that will allow us to have access to the set pieces two weeks before opening. Each piece will have multiple uses and will be defined by how it is used which is consistent with concept statement.

March 12, 2011

Saturday 12:00-6:00: I knew it was a long shot running Act Two without Johnny – but I thought it was worthwhile for the others. What I didn't anticipate was Cam (Two-Bit) missing the entire rehearsal and Marina (Sandy) and Bryce (Dally) arriving over an hour late. Those three missed out on the improv work we did at the beginning of the rehearsal which all agreed was a worthwhile process.

After the improvisations, which were not for performance but done privately, we got back in the circle and each shared what they had learned about their character and their partner's character:

Cherry and Marcia: talked about Bob's death.

Pony and Darry: the first morning after their parents' funeral.

Soda and Ms Syme: at a parent/teacher conference.

The Doctor and Mrs O'Briant discuss the boys' injuries.

Bryce, upon arrival, asked to speak to me privately. He is going through a tough time at home and he has little adult supervision or direction. It is the anniversary of his father's death (who I taught and was very close to) and he is self-medicating. We made plans to have him speak to a counselor on Monday to deal with his loss and feelings of abandonment.

Marina was dreading rehearsal. She feels like she is letting everyone down and she is struggling with her confidence. She is very comfortable with comedic roles but she feels like her lines are not ringing true. I told her that I believe she will do an amazing job, but she has to commit and accept help from others. The cast recognizes that these two are struggling with personal problems and they wish to give support to them. Both Bryce and Marina, given the option to quit, choose to stay and put in the time and effort to find success.

We run the second act in its entirety and I give notes. After a quick break, we work a few scenes and then I send them home. It's been an emotional day.

March 14, 2011

Meeting with full cast: It felt like time to bring down the hammer. I handed out a full rehearsal schedule until closing night. I outlined expectations for the rest of the process. Everyone was on board. There is one obstacle that has surfaced which we have discussed and found solutions for. Two of my characters, Bob (Lyndon), and the Doctor

(Ian) are in a musical festival on the Saturday, closing night. They don't know their times yet, but it is a yearly culmination of their singing lessons and they can't miss it. Connor, the swing, is going to step up and play the role of Bob, and Dumont, an extra, will be the doctor. I will have them do at least one matinee show as to prepare them for the evening performance. We also discussed the festival that we have been invited to in May.

March 15, 2011

Pages 25-43: What a great rehearsal. No more scripts on stage and the actors are making connections with one another. Subtext is becoming clearer, and the students are allowing themselves to be more intuitive.

We worked out Bob's death scene. I want there to be a freeze when Bob gets stabbed – we worked on the stage picture and then move backwards from there. Like usual, the guys had lots of ideas about the fighting, which I have learned to listen to.

March 16, 2011

It is the last rehearsal before Spring Break. Connor, our swing, was introduced to the blocking for Bob, and Dumont, learned the Doctor's role. Dumont was also taught the fight sequences to replace Connor (a Soc) when he is playing the character of Bob. Two roles and two extras are away closing night for a music competition so replacements are necessary.

March 27, 2011

Spring Break: Five students were available to rehearse during Spring Break: Bryce, Mo, Marina, Sammy, and Ryan. We had two hours so I gave each of them a challenge to overcome together:

Sammy: volume, particularly in her dramatic scenes.

Bryce: memorization, specifically a few scenes in Act Two.

Ryan: enunciation.

Mo: stillness.

Marina: heightened emotion.

Overall I think each achieved their goals. All agreed they like rehearsals with smaller groups. Ryan commented that he is starting to recognize when the delivery is real. Excellent!

March 28, 2011

Walk-through of Act One: Some of the students are still away but all are expected back by tomorrow. Act One is coming along quite nicely. Today I got the poster design in to Biz Works for printing and checked on the program. Mo (Ponyboy) competed in the B.C. Youth Slam Poetry Championships in Vancouver. A few of us went to watch. He won!



March 29, 2011

We picked up the posters. I love the design, created by stage manager Camille. I asked for urban and subterranean and that the design not be too literal. I think she captured what I wanted perfectly. The walk-through of Act Two, in the greenroom while the band performed on stage, did not go so well. There are units that are quite strong but several were weak with forgotten lines, missed blocking, etc. I felt frustrated and the cast agreed that they have work to do. Mo was having difficulty not laughing during one scene with Randy (Kevin). I reminded him that he's in every scene but this one is Kevin's and he deserves a genuine effort from Mo. He felt very contrite and apologized to Kevin and me. We have just two weeks until opening and this weekend we need to be introduced to the stage props (being built this week) and where each piece has to travel during the world of the play.

March 29, 2011

Worked mostly with the guys today. Ran the brothers scenes – really enjoy watching these actors as they develop their relationships. Brendon (Darry) is working on varying his volume as his inclination is to yell when he is angry. His height alone makes him menacing and he doesn't have to yell to be effective.

We worked on the lead up to Bob's death and choreographed the fighting. The actors really enjoy creating the fight scenes. They recognize what works, what doesn't, and what feels right. Finally, after weeks of waiting, the switchblade combs arrived.

March 30, 2011

Worked with the background actors in the drive in movie scene and Dally's shooting. Dally's shooting is going to be inserted into a nightmare/delirium scene. Mo (Ponyboy) is losing his voice, so he walked through his scenes without speaking, his lines were spoken by another actor. This worked surprisingly well.

Had a meeting today with the woodwork teacher. She showed me what she has built and the props seemed a little lower then what I had expected. We will adapt.

Tickets are being printed and will be ready for sale tomorrow. Facebook advertising has started and there is a huge response. Michael, my tech guy, works at the local radio show, so we get free advertising – the news blitz starts Monday!

April 1, 2011

After school we pulled down a small risers from the storage area. It's quite a chore because the storage area is about 15 feet off the ground and there is no stairs. We use a ladder and then our brute strength to safely unload the heavy risers. This was done by a primarily female group – interesting since the cast is primarily male. We got it done.

We picked up the stage props and prepared everything for painting tomorrow. I hesitantly asked Vicky Shenk to make more prop piece and she told me it would be no problem. It will be ready on Monday.

Met with Michael Hewitt, my tech person. He's been travelling lately to Munich and Mexico, so I've felt like we're a little behind schedule. We nailed down the following dates:

Wednesday, April 6: Hang the lights.

Thursday, April 7: Raise the 16 ' flats.

Friday, April 8: set sound and lighting levels.

Saturday, April 9: Cue to Cue.

Sunday, April 10: Dress Rehearsals.

My boss has booked Whistler Secondary grade 8's to see a Tuesday matinee, which I explained to her wasn't really convenient, as we had planned to open Wednesday evening. I told her we would make it work as a dress rehearsal. Michael will not be available during the day to oversee the technical aspects of the play, so Ben, a grade 12 boy who will be running the sound board, and I will have to stumble through on our own. Camille, stage manager, will be calling the show from the floor.

April 2, 2011

Drop in painting from 1:00-5:00: This was a really fun day.

April 3, 2011

I familiarized the cast with the set pieces. Each piece is defined by how it is used: a box can be a chair, a bench, a bed, a couch, or a bleacher. I asked the actors to try and

look ahead and move the pieces to the appropriate spot. Obviously there were some glitches, but we were able to get through the run. The run-through was a little flat. The characters are being too polite, waiting for one another to finish their sentences, etc. It sounded like they were reading a script instead of having conversations. The emotions need to be heightened – the fear factor has to be increased. The sense of volatility isn't being achieved.

The second run-through was much better. We weren't able to finish the second act completely, but the pace and intensity was stronger. We still have a lot to do to be performance ready.

April 4, 2011

More painting and I worked with the greaser boys. Unfortunately, a few of the boys are in choir and the class is run every Monday after school. Also, a meeting has been called for all touring students tomorrow after school. This is a mandatory meeting for all band and choir students going to Hawaii, just days after we close. Everyone wants a piece of these kids, and we all have to give and take. In addition, Brandon wasn't at school today.

April 5, 2011

The last of the set pieces are built and we are just waiting on the giant crack flats. My central image for *The Outsiders* is broken glass. I randomly selected lines from the

play and the actors had to immediately continue the scene from there. We made it into a competition.

April 6, 2011

We had a complete run-through of Act Two. Things are coming together but the pace is still too slow. Later, Michael came by and we hung the lights and added gels.

April 7, 2011

We raised the giant crack. It took some work and a few near disasters, but it got done. The set looks impressive although there are a few touch-ups that need to be done.

April 8, 2011

Michael and I worked on the levels for Act One and part of Act Two. Unfortunately, Michael had a migraine and we had to end early. We're going to have a longer day tomorrow as we will be building the show from scratch when we get into the second act for cue-to-cue.

April 9, 2011

Cue-to-Cue: It was a long and tiring day but we all felt a level of accomplishment when we were done. We started at noon and finished at eight o'clock.

April 10, 2011

Dress Rehearsal One (1:00): A couple of my former students sat in to give feedback. Sammy (Cherry) was at a championship soccer game, so one of the other cast members stepped in. Unfortunately her reading was slow and the pace was sluggish. The former students gave some great feedback to the actors and they enjoyed hearing a different voice. Teal, a volunteer who is helping backstage, is getting introduced to the show and where each of the stage properties are to be placed.

Dress Rehearsal Two (5:00): Sammy was back and the second dress rehearsal was much smoother. The actors are getting more comfortable with the timing and transitions. Sound levels were addressed and notes were given.

April 11, 2011

Dress Rehearsal Three: I invited Kathy Daniels, a local actress, to sit in today's rehearsal. She was positive and gave some really helpful feedback. Specifically she told Mo, through his many monologues, to pick people in the audience to say his lines too and to change it up often. This advice made complete sense to me and Mo. It's all about making connections with the audience. She also encouraged the inexperienced actors to really speak out ... volume is an issue, especially in the hospital scenes. The actors are excited and ready for an audience.

April 13, 2011

Considering it is the opening night of the Stanley Cup Play-Offs, and the Vancouver Canucks are playing, the audience size is not bad. Although the actors were a little nervous, nobody forgot a line. The opening is spectacular, but I still find the drive-in scene dragging. The script is incredibly wordy and I'm going to try a few things tomorrow to see if we can pick up the pace a little. The audience response was positive and the students felt good about themselves.

April 14, 2011

Afternoon show for students: Approximately 140 students from local elementary schools and an ESL class from Vancouver bussed up to watch the show. The actors, having one show under their belts, seemed lackadaisical about their preparation and I felt it showed in their performance. The energy in the first act was lacking and a few were stumbling over their lines. The younger audience members laughed at inappropriate times and that put the actors off. I told them after the show that audiences are not always going to respond in the ways that the actors want or expect and to maintain character and carry on. I asked them to come a half an hour earlier that evening for a thorough vocal and physical warm-up.

Evening Show: After an amazing warm-up the actors went out and performed the best show by far. The timing and energy was there and the audience really enjoyed it. The experience reinforced the importance of preparation.

April 15,2011

Friday Shows: Two shows today, both seem low energy. The length of the shows is the same as Thursday, but the pace seems slow – interesting. A student from the video studies class came in to video both shows. Unfortunately this was the only day he turned up to film. His instructor had told me he would film every performance.

April 16,2011

Closing Night: I added two new songs for the final performance. “Friday” by Rebecca Black for the Drive-In scene, and “Fight for the Right to Party” by the Beastie Boys for the pre-fight scenes – both scenes seemed slow and needed a boost.

I met with Michael Smith before the performance and discussed the show. The actors had organized a lunch and were meeting me for an early call time to run through the new songs. They were excited about closing night and really bringing everything to the stage. Their energy was good and I told them how proud I was of them and that this show was for them, not for me.

I burned the DVD of Friday’s performance. This was unfortunate because I didn’t feel that the show was particularly good but *c’est la vie*.

After the show, we had a little reception in the greenroom for the cast and crew to celebrate the run and to meet Michael. The actors were thrilled to meet him and he spoke to them about the value of what they do.





Production: The Outsiders  
Venue: Howe Sound Secondary High School  
Director: Janice Carroll  
Date: May 16, 2011  
Viewer: Michael J. Smith

On April 16, 2011, I attended the final performance of The Outsiders, which was performed at Howe Sound Secondary High School in Squamish, British Columbia. This production was presented as partial fulfillment of Janice Carroll's Masters in Theatre Production. The second part of Ms. Carroll's thesis assignment is the written documentation relating to The Outsiders, and the third element will be the oral defense, which has yet to be scheduled.

Driving rock music was playing as I entered the auditorium at 6:40 p.m. The venue seated 179, and by curtain time, approximately 150 of the seats were filled with eager theatergoers. My initial impressions of the set were that it reflected a contemporary, urban feel, with rag-rolled grey on both flats and platforms, a lightning-bolt split between the flats up center, and chain-link fencing up center in front of both the cyclorama and the facing of the platforms.

After a charming, compelling live introduction by the director, the play began. The opening fight was staged in a creative, theatrically-compelling way. None of the blows in the beating – by design – were in the vicinity of the victim, but each one was cleanly delivered and artfully received. It was both visually effective as well as thematically provocative.

The set, designed by Janice Carroll, was simple, workable, and effective in offering multiple acting areas, destinations, levels, and diagonals for the action. Any furniture that was brought on and off was utilized well and did not prompt lengthy scene changes. For this, Janice was awarded a Best Set Design Award at Theatre B.C.'s provincial drama festival. The lighting design (by Michael Hewitt, a professional lighting designer and another winner of a Theatre B.C. award) was very good. It helped to define location, establish mood, and time of day. The sound design (by Janice Carroll and Cameron Watts, co-winners of the Sound Design Award at the festival) was well-orchestrated, and mostly effectual in helping to tell the story. There were some moments that I felt could have been punctuated, or enhanced, by a sound effect, but for the most part the sound design was well-thought-out and executed. The costumes did not stand out, per se, but this is ultimately a positive rather than a negative. What the costumes did do was frame the characters' socio-economic level, which was tied in directly with the content matter of the play. The hair and makeup were artistically rendered and well-executed.

Hodge would be happy that Janice mostly pinned the corners, though down left was not utilized as much as I would have liked. The actors started off slowly, seeming to gain confidence as the



play progressed. There were a lot of stifled impulses, physically and vocally. Gestures were often truncated, with actor tension sometimes undermining character need. Ponyboy, the lead character, offered the most realized of the performances. He had viewpoints of everyone and everything, and managed to create a character who was both charming and compelling. In fact, I believe he also won an award at the Theatre B.C. provincial play festival for Most Promising Newcomer.

Rarely did the actors take their environment into the equation. Although lighting helped to define time of day, I did not feel that the actors took time, temperature, and the humidity of summertime in central Oklahoma into consideration. This might have offered the actors an additional obstacle to overcome, as well as another element that would have served to fuel the fires of their simmering anger and frustration.

All told, the production was interesting, well-conceived, and well-executed. The stage manager's calls were mostly accurate and helped to keep the play moving in a crisp manner. Congratulations to Camille Morgan, who received a Special Adjudicator's Merit for Excellence in Stage Management. The stage crew performed seamlessly, keeping the scene changes to under thirty seconds and often under twenty. Janice got a lot out of a mostly raw, ethnically-diverse cast, and the student actors obviously worked cooperatively and collaboratively throughout the process.

Finally, I was so wrapped up in the production that I took a scant few notes. Although the pace of the production was not always snappy, the production as a whole was well-orchestrated and presented with energy and conviction. Kudos to all of those involved with this production of The Outsiders.

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**Please note:**

**This signature has been redacted due to security reasons.**

### Self-Evaluation

It is difficult to step back and evaluate a performance when one has been so deeply entrenched in the process. However, analyzing the successes and weaknesses is important to future productions. Overall, I was very pleased with the production –the lighting, sound, and set design enhanced the script and the actors' performances. The actors were committed to the process and took great pride in their accomplishments and growth. This group successfully created a feeling of inclusion and commitment to one another. The show was well received by the community and transferred successfully to a festival on the North Shore.

One of the biggest challenges I found was finding rehearsal time. This was not a class project but an extracurricular show. Our school has many courses outside the timetable and most of the students work. Mondays after school was choir class, Tuesday was stage band, Wednesday was choir class (4:30 start), and Thursday was a leadership class. Most of my students were involved in at least one of the curricular courses and some were in all of the classes. In addition, I commute to Squamish from Vancouver (approximately an hour's drive) with two other teachers. Luckily Mo (Ponyboy) made the performance his top priority. He didn't have a job, he put his running and biking training on hold, and he took no curricular courses outside the timetable. Ryan (Johnny) and Sammy (Cherry) also cleared their schedules. Bryce worked a lot, but he was able to call in and trade shifts quite often – it helped when I wrote a letter to his employer (on letterhead) asking for days off (especially as we got closer to performance). With the cast

so busy, it was refreshing to see that they understood priorities. I could work around their schedules early in the process and they worked around my schedule as we zeroed in on opening night.

I spent countless hours on the soundtrack for the play. Many evenings were spent reading scenes and search iTunes for the right effect. Mo brought in a few songs from a film called *Remember Me* by Marcelo Zavros that really brought added poignancy to many of our scenes. I also asked Cameron Watts (Two-Bit), our resident head banger, to bring some suggestions for the big rumble and Dally's death. I spent an entire evening researching his suggestions and was able to find the two songs that best partnered with those scenes. I added two songs on closing night and I still feel that I needed something as Dally and Pony went to the hospital for the final time.

When creating a soundtrack for a show it's important to know when to go with silence and let the words speak for themselves. The one scene I knew I wanted silent was Ponyboy and Cherry meeting to talk about Johnny's injuries. These two actors worked hard to create a special scene of two characters challenging and moving forward to a deeper understanding of one another and the world. Ben Hughes, the sound board operator, was brought on board about two weeks before the tech rehearsal, and he did a wonderful job of quickly understanding the essence of the play and worked very well with Camille, myself, and the rest of the tech team.

Michael Hewitt, a former student, and I have worked together for at least ten years on lighting. We work well together and often finish each other's thoughts when

to borrow any cyc light. Renting wasn't in the budget ,so we used three fresnels to light the cyclorama. We couldn't put any lights on the ground, as we needed that space for the 3 fog machines and as an entrance and exit for the actors.

I felt that the early morning church scene was nicely lit, as was the opening fight number with 5 specials used. The night scenes were effective and the hospital scenes were adequate. I know the design didn't effectively signal time of year. That would be an overall note as well – the actors didn't convey the time of year either. They thought it was spring, and I thought it was late winter. I hadn't communicated that with my cast and crew. Mea Culpa!

The timing of the transitions was clean and effective and I thank Michael for all of that. He was recognized at the Theatre BC Festival with a lighting design award, which was no surprise to me.

The actors varied greatly in their experience before joining the cast. A few had community theatre experience, some were musical theatre buffs, and some had never been on the stage or in a drama class at all. If I could pick on one thing that I couldn't effectively get across to all the actors was the ability to stay still – rooted. Sometimes I would just yell out 'FREEZE' and they would, and I would remind them of the strength of staying still. Ryan (Johnny) had all sorts of tics and involuntary movement and yet he could stay very still when he was in the hospital bed. Bryce, a first time actor, was tentative and nervous, and I hesitated giving him too many notes but tried to encourage his emotional risks. I had taught his father, who died in a work related accident before



his emotional risks. I had taught his father, who died in a work related accident before Bryce's birth, and he had avoided the theatre because he was afraid of being compared to his father. I thought he was amazing and I was so proud of him. His mother and grandmother could hardly believe their eyes when they saw him on stage.

Mo Lawrence, the boy who played Ponyboy, carried the show admirably. Although he was perhaps a few years older than the character description -- we cheated by changing his age from fourteen to fifteen -- he was able to play the role with enough innocence and genuineness to pull off the role. Just like Ponyboy, Mo is a deep thinker. He would often come to rehearsal with a question, suggestion, or observation about an aspect of the show. He was a leader and a joy to work with.

Some of the "adult" performances were a little wooden, but all the actors worked very hard to find a truthful and accurate performance. The greasers, in general, were better realized than the Socs for a number of reasons. First and foremost, the writing gave the greasers more to work with. Secondly, the "us vs them" is something that all teenagers can relate to. Thirdly, the amount of rehearsal time spent with the greasers was way larger than with the Socs, outside of the Cherry role. This allowed the greasers to really start responding and reacting to one another on a personal level.

My initial concept was to use projection of images during the play. I wanted to open with Johnny being chased by an unseen enemy and then have him burst on stage with the four Socs entering the four corners. I also thought I would show the crash of the Curtis boys' parents, and the fire scene. Time slipped away and my editing skills were so

poor that I let the filming go and concentrated on the stage work. I also thought the play was quite long, especially the second act, so I used that as a rationale.

Much of the play action occurred on stage right and center stage. I feel that upstage and downstage was used effectively, but down left was virtually unused except for some entrances. The scene in which Randy and Cherry are at the hearing was supposed to be DL but we couldn't get the effective lighting and the actors moved further center as a result. DL has been traditionally a difficult area to light on this stage.

The giant crack was used only four times as an entrance in the play: the opening scene when Johnny was running from the Socs; the fire in the church; when Ponyboy comes home after Johnny died; and Johnny reading the letter that he wrote to Ponyboy. By limiting its use as an entrance, I think the impact of the structure was stronger, especially when Ponyboy stepped through the crack with both hands holding onto the sides for balance and support. I hoped that it would indicate the family and society, in general, would move towards repairing itself with Johnny's sacrifice.

Did I learn a lot from this process? Absolutely. Was it perfect? No, but I do feel that the cast and crew felt fully invested in all aspects of the production, and genuinely trusted myself and each other enough to take risks both on and off the stage.

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## APPENDICES

Appendix A – Sound Cues, Audio CD's, Edited DVD of *The Outsiders*

Appendix B – Lighting Instrument Schedule, Cue List, Grid

Appendix C – Ground Plan, Flat Construction Mock-Up

Appendix D – Reviews of Show

Appendix E – Poster, Program, Pictures

~~1. Preset: Broken Glass~~

~~The Murder City Devils~~

**Act One**

- |                                       |                     |                          |
|---------------------------------------|---------------------|--------------------------|
| 2. Opening                            | Killing in the Name | Rage Against the Machine |
| 3. p. 6 "Greaser"                     | Don't be a Stranger | Zavros                   |
| 4. p. 7 Hey Grease                    | Commies             | Black Ops                |
| 5. p. 13 "She's different"            | Subway Ride         | Zavros                   |
| 6. p. 14 "Great expectations"         | Friday, Friday      | Rebecca Black            |
| 7. p. 16 "We'll see a movie"          | Bikini Beach        | Devo's Wipeouters        |
| 8. p. 23 "I want to know about this." | "Holy Dread         | Orange Box               |
| 9. p. 25 "buy some popcorn..."        | Bi-ki-ni            | Sunny Duval              |
| 10. p. 26 "We'll walk together"       | automobile 2        | Audio Environments       |
| 11. p. 29 "They've spotted us"        | The Gentle Hum      | Trent Reznor             |
| 12. p. 32 "Don't talk like that"      | water dripping      | Waterlong                |
| 13. p. 33 "It ain't the same"         | fast ambiance       | Jasper Kyd               |
| 14. p. 35 "He's drowning! He'll die   | Videodrone          | Trent Reznor             |
| 15. p. 36 "What happened?"            | Self Esteem Fund    | Orange Box               |

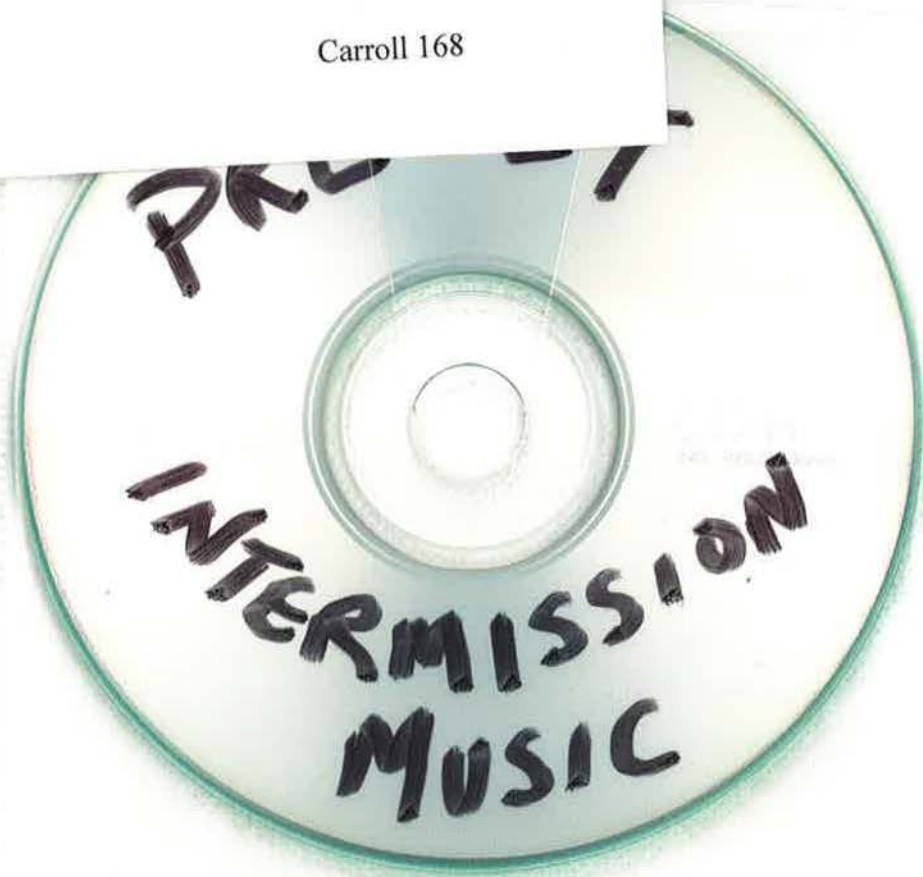
**Intermission Music**

**Act Two**

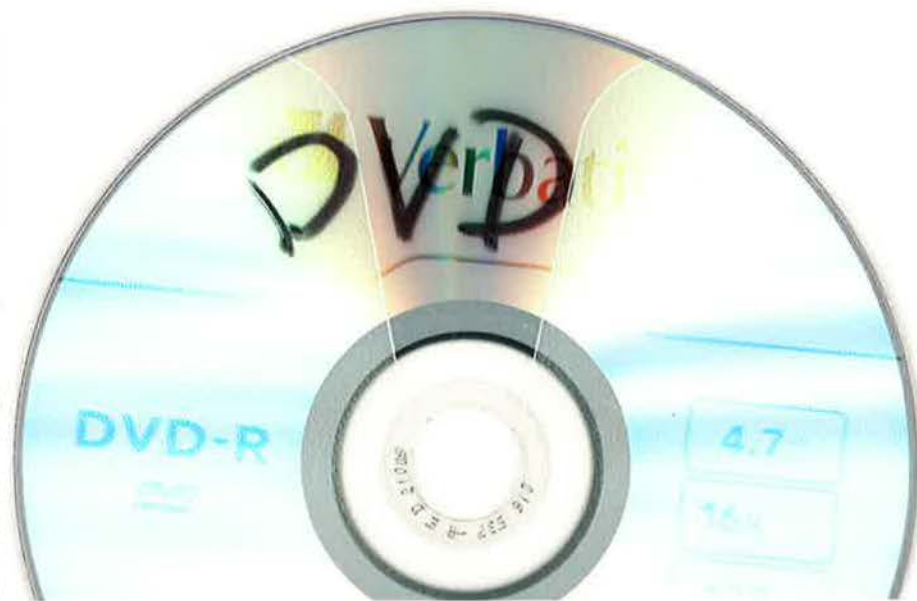
- |                                |                       |               |
|--------------------------------|-----------------------|---------------|
| 1. Opening:                    | Craig Worries         | Zavros        |
| 2. p. 38 Later we found out    | Together we will live | Clint Mansell |
| 3. p. 45 Dawn the next morning | Soft trees            | Trent Reznor  |
| 4. p. 47 restaurant scene      | Xulux                 | Lumerians     |

5. p. 49 We're going back	Angry ride	Zavros
6-11. p. 51 "We couldn't believe"	Burning Building	Burninglong - 3
12. p. 53 "I think he's coming around"	ambulance	Audio Environments
13. p. 56 "Pony"	Morning Montage	Zavros
14. p. 60 Can we talk?	Opening	Zavros
15. p. 63 "it can't hurt now"	Harmony 2	Spiritualized
16. p. 68 You dig alright	Gotta Fight	Beastie Boys
17. p. 70 That's not all that's coming	Stop What You're Doing	Orange Box
18. p. 71 Wait for me	Falling Down	Direct
19. p. 73 "go ahead"	Hand Covers Bruise	Trent Reznor
20. p. 74 Dally's death	Path	Apocalyptica
21. p. 74 "Johnny's Dead"	Von Schabein	Bohren
22. p. 75 Pony, what's wrong?	Ropeburn	Solar Fields
23. p. 76 "Cherry really surprised me"	Together We will Live"	Clint Mansell
24. p. 77 "Lousing up at school"	School Bell	General Sounds
25. p. 78 "Well, I know what's not	I know you can hear me	M. Zavros
26. p. 79 "Johnny's handwriting"	We're Not Programs	Clint Mansell
27. p. 80 "Paul Newman and..."	Tyler	M. Zavros
28. BOWS:	Uprising	Muse

Carroll 168



Carroll 169





# INSTRUMENT SCHEDULE

The Outsiders  
Dir: Janice Carroll  
Eagle Eye Theatre

Carroll 170

## FOH Catwalk

U	Ch	Di	Instrument Type	W	Purpose	Clr/Tmp	Acc
1	1	1	Strand 40 Degree (ERS)	1kw	DSR Warm Front	R5	-
2	4	2	Strand 30 Degree (ERS)	1kw	USR Warm Front	R5	-
3	2	5	Strand 40 Degree (ERS)	1kw	DSC Warm Front	R5	-
4	5	6	Strand 30 Degree (ERS)	1kw	USC Warm Front	R5	-
5	7	10	Strand 40 Degree (ERS)	1kw	DSR Cool Front	R61	-
6	10	11	Strand 30 Degree (ERS)	1kw	USR Cool Front	R61	-
7	3	13	Strand 40 Degree (ERS)	1kw	DSL Warm Front	R5	-
8	6	14	Strand 30 Degree (ERS)	1kw	USL Warm Front	R5	-
9	8	16	Strand 40 Degree (ERS)	1kw	DSC Cool Front	R61	-
10	11	17	Strand 30 Degree (ERS)	1kw	USC Cool Front	R61	-
11	70	18	Strand 25/50 Zoom	500w	Bob Death Special	O/W	-
12	9	20	Strand 40 Degree (ERS)	1kw	DSL Cool Front	R61	-
13	12	21	Strand 30 Degree (ERS)	1kw	USL Cool Front	R61	-

## Sidefill Off Pipe A (DS)

U	Ch	Di	Instrument Type	W	Purpose	Clr/Tmp	Acc
14	50	24	Strand 3380 6" Fresnel	1kw	Side Warm Fill	R20	B/D

## Grid Pipe 1

U	Ch	Di	Instrument Type	W	Purpose	Clr/Tmp	Acc
15	60	26	Source 4 26 Degree	750w	DR Fight Special	R64	Man Iris
16	20	27	Strand 3380 6" Fresnel	1kw	Top Warm	R20	-
17	30	28	Strand 3380 6" Fresnel	1kw	Top Cool	R81	-
18	40	29	Strand 3380 6" Fresnel	1kw	Top Green	R89	-
19	21	31	Strand 3380 6" Fresnel	1kw	Top Warm	R20	-
20	31	32	Strand 3380 6" Fresnel	1kw	Top Cool	R81	-
21	41	33	Strand 3380 6" Fresnel	1kw	Top Green	R89	-
22	22	35	Strand 3380 6" Fresnel	1kw	Top Warm	R20	-
23	32	36	Strand 3380 6" Fresnel	1kw	Top Cool	R81	-
24	42	37	Strand 3380 6" Fresnel	1kw	Top Green	R89	-
25	61	38	Source 4 26 Degree	750w		R64	Man Iris

## Sidefill Off Pipe B (DS)

U	Ch	Di	Instrument Type	W	Purpose	Clr/Tmp	Acc
26	51	40	Strand 3380 6" Fresnel	1kw	Side Cool Fill	R81	B/D

## Grid Pipe 2

U	Ch	Di	Instrument Type	W	Purpose	Clr/Tmp	Acc
27	62	50	Source 4 19 Degree	750w	Johnny Cake Top Spot	O/W	-
28	80	51	Strand 3380 6" Fresnel	1kw	Johnny Cake Red Spot	R27	B/D
28a	90	60	Source 4 19 Degree	750w	Johnny End Monologue	O/W	-



# INSTRUMENT SCHEDULE

**The Outsiders**  
 Dir: Janice Carroll  
 Eagle Eye Theatre

Carroll 171

## Sidefill Off Pipe A (US)

U	Ch	Di	Instrument Type	W	Purpose	Clr/Tmp	Acc
29	52	41	Strand 3380 6" Fresnel	1kw	Side Warm Fill	R20	B/D

## Grid Pipe 3

U	Ch	Di	Instrument Type	W	Purpose	Clr/Tmp	Acc
30	63	42	Source 4 36 Degree	750w	UR Fight Special	R64	Man Iris
31	23	43	Strand 3380 6" Fresnel	1kw	Top Warm	R20	-
32	33	44	Strand 3380 6" Fresnel	1kw	Top Cool	R81	-
33	43	45	Strand 3380 6" Fresnel	1kw	Top Green	R89	-
34	24	47	Strand 3380 6" Fresnel	1kw	Top Warm	R20	-
35	34	48	Strand 3380 6" Fresnel	1kw	Top Cool	R81	-
36	44	49	Strand 3380 6" Fresnel	1kw	Top Green	R89	-
37	25	52	Strand 3380 6" Fresnel	1kw	Top Warm	R20	-
38	35	53	Strand 3380 6" Fresnel	1kw	Top Cool	R81	-
39	45	54	Strand 3380 6" Fresnel	1kw	Top Green	R89	-
40	64	55	Source 4 36 Degree	750w	UL Fight Special	R64	Man Iris

## Sidefill Off Pipe B (US)

U	Ch	Di	Instrument Type	W	Purpose	Clr/Tmp	Acc
41	53	56	Strand 3380 6" Fresnel	1kw	Side Cool Fill	R81	B/D

## Grid Pipe 4

U	Ch	Di	Instrument Type	W	Purpose	Clr/Tmp	Acc
42	81	61	Strand 3380 6" Fresnel	1kw	Dallas Red Spot	R27	-

## Grid Pipe 5

U	Ch	Di	Instrument Type	W	Purpose	Clr/Tmp	Acc
43	100	57	Altman 3 Cell Cyc	1kw	Cyc Warm	R20	-
44	101	58	Altman 3 Cell Cyc	1kw	Cyc Cool	R80	-
45	102	59	Altman 3 Cell Cyc	1kw	Cyc Red	R27	-
46	100	62	Altman 3 Cell Cyc	1kw	Cyc Warm	R20	-
47	101	63	Altman 3 Cell Cyc	1kw	Cyc Cool	R80	-
48	102	64	Altman 3 Cell Cyc	1kw	Cyc Red	R27	-

## Shin / Stage Deck Right

U	Ch	Di	Instrument Type	W	Purpose	Clr/Tmp	Acc
49	105	88	PAR 64 WFL	1kw	Vehicle / Fight Fill	O/W	-

## Shin / Stage Deck Left

U	Ch	Di	Instrument Type	W	Purpose	Clr/Tmp	Acc
50	106	93	PAR 64 WFL	1kw	Vehicle / Fight Fill	O/W	-

## House Lighting

U	Ch	Di	Instrument Type	W	Purpose	Clr/Tmp	Acc
51	99	99	House Lighting / Architectural		Audience Seating	O/W	-

Cue List

Carroll 172

Cue/Type	Up/Down	Wait	Link	Follow	Rate	Label
1	5					House Top of Shw
1.5	8					House 1/2 Man
2	7					Dusting
3	3					Johnny Enters
3.5	1			1.5		Fighter 1
3.6	1			1.5		Fighter 2
3.7	1			1.5		Fighter 3
3.8	1					Fighter 4
4	5					Trans to Red Spt
5	4					Blackout to Pony
6	6					Pony Mrs Syme
6.5	3					When I Stepped
6.6	9					Greaser!
7	3					Socs Enter
8	3					Trans Soda/Pony
9	4					Great Expect!
10	7					Drive In
11	3					X SR / Chr/Pny
11.5	5					Focus Shift
11.6	6					Cherry/Pony Scn
11.7	3					End of Movie
12	0					Vehicle In
13	1					Vehicle Out
13.5	1					Vehicle In #2
14	6					Sleep in Park
15	3					Back to House
15.5	5					After Slap! Xng
16	0					Vis: I Was Wrng
17	0					Vis: STAB!
17.5	1					B/O After Stab
18	4					Finale Act I
19	4					Focus Red Dall
19.5	3					End of Act I
20	8					House/Intermiss
20.5	8					House 1/2 Man
20.7	8					All to Dusting
21	5					Top of 2 U/S/C
23	3					Trans to House
23.5	3					The Boys Enter
24	6	4				Ponyboy SR P/U
24.5	3			6		Johnny Returns
24.6	5					A/F: Church
24.7	3					The Next Few...
24.8	4					Blues to Gold
25	6					Dawn the Next
25.5	8					Nothing Gold
25.6	3					Tired of Balony
26	3					Dallas Enters

Cue List

Carroll 173

Cue/Type	Up/Down	Wait	Link	Follow	Rate	Label
27	3					Dairy Queen Sc
28	4					The Fire
29	2					Johnny Yells
30	4					The Ambulance
31	3					Dr. Morse B/O X
32	4					Pony/Dal/Jerry
33	4					The Brothers
34	4					Doctor Enters
35	5					Focus: Ponyboy C
36	5					
37	4					Vis: X to Marcia
38	20					The Randy Chat
39	3					Pony Back Inside
40	4					Visiting Johnny
41	5					Dallas Visits
43	3					Nurse Exits
44	4					The Bench Scene
45	4					House: Pre-Fight
45.5	3					B/O into Fight
46	4					The Rumble
47	0					Rumble Side Spec
48	5					After the Rumble
49	3					Back to Johnny
50	8					Johnny Dies
51	6					Pony X 2 Johnny
52	4					Dallas Death Sc
54	2					Red Death Spec
55	3					All to Dusting
56	5					Pony Bad News
57	5					Ponyboy Faints
58	3					
60	4					Cherry at Court
61	2					Cherry Exits
62	3					Randy at Court
63	5					
64	4					School/Mrs Syme
65	3					The Brothers
66	4					Johnny Speaks
67	4					Finale Act II
68	3					Curtain
69	3					Bows
70	8					House Reset










PLAN - 1/2" = 1'

# THE OUTSIDERS

LD: Michael K. Hewitt  
DIR: Janice A. Carroll

## NOTES:

### Legend

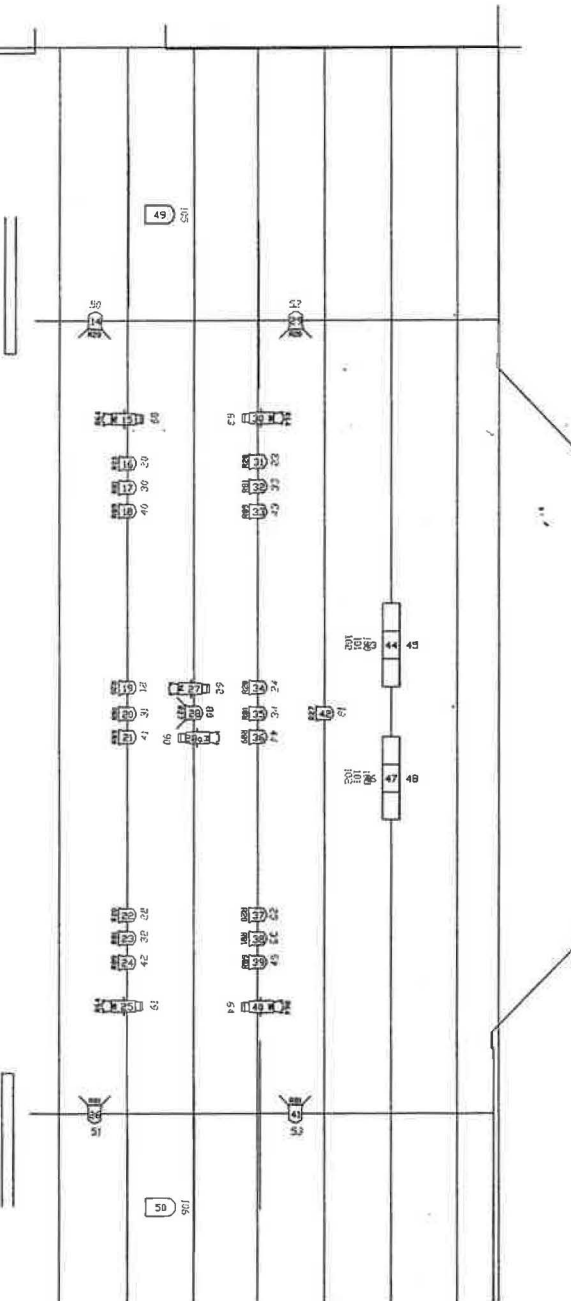
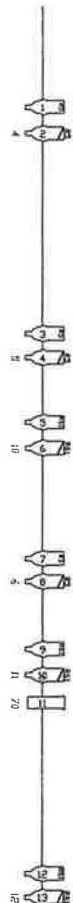
Symbol	Name
	Strand 40 Degree
	Strand 30 Degree
	Strand 25/50
	Strand 3380 6" Fresnel
	Source 4 28
	Source 4 19
	Source 4 36
	Altman 3 Cell Cyc
	PAR 64 WFL

PLATE#

1 OF 1

PLAN VIEW

Storage



PLAN - 1/2" = 1'

# THE OUTSIDERS

LD: Michael K. Hewitt  
DIR: Janice A. Carroll

## NOTES:

risers A + D: 2'  
risers B + C: 1'  
2 inside Flats: 16'  
2 outside Flats: 10'

Platforms 5  
(not shown)  
4' x 8' x 4"

Storage

AUDIENCE / FDIH

RISERS A-D

BACK FLATS

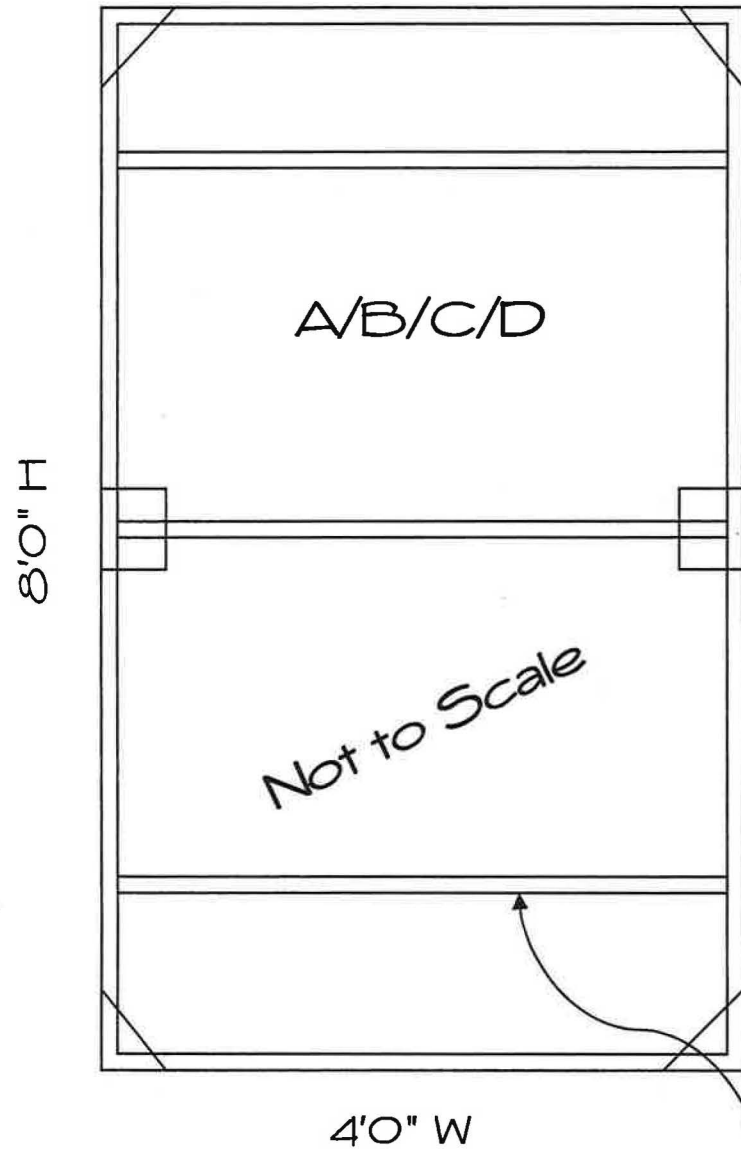
CYCLOPAMA

PLATE#

1 OF 1

GROUND VIEW

Carroll 175



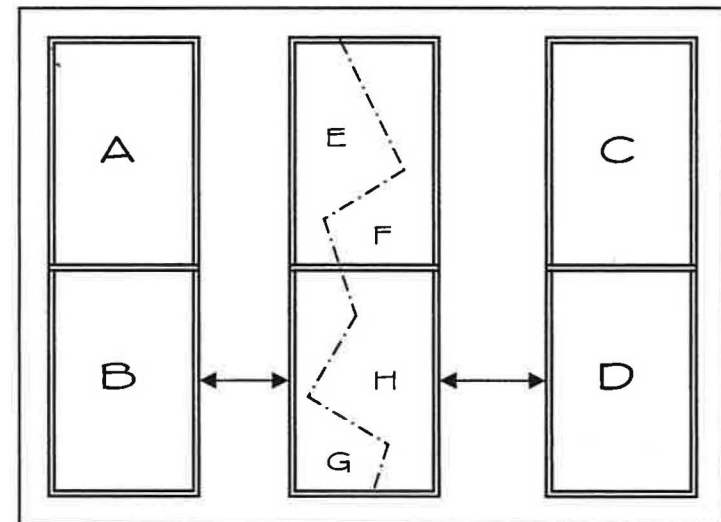
1"x4" FRAMING

# OUTSIDERS

DIR: JANICE CARROLL

FLAT CONSTRUCTION MOCKUP FOR:  
BACKWALL CRACKED FAÇADE  
SECTIONS A-D

UNIT: 12'0" W x 16'0" H



DRAWN: MH

Carroll 176

# THE OUTSIDERS

Carroll 177

This production sponsored by Between Shifts Theatre and populated by High School students was filled with theatricality, youthful spirit and connection to the material, supported by strong design support and imaginative and inclusive direction, and an empowered cast led by a talented lead actor.

From the opening stylized choreography of the "rumble", wisely allocated to the students to develop, underscored by aggressive contemporary music, also wisely invited from the students' playlist, the production utilized imaginative theatricality and pleasing imagery to support its young players. A fluid staging concept, simple yet clear, allowed multiple locations to appear and disappear with minimum of interruption to the action. (Later in the piece, the working of the conceit stumbled a bit in the hospital bed scenes, but nonetheless was a fine choice and mostly pleasingly executed). The central image of two pieces separated by jagged edges (apparently playing upon the idea of broken glass) not only served as a story metaphor, but served well in scene location becoming a church window, church fire, hospital window, and ultimately a framing device and fresh entrance opportunity. This was well supported by tasty lighting choices (and a smoke machine). The lighting was emotionally evocative and detailed, with perhaps my favorite effect being a blood red afterburner effect creating a foreboding foreshadowing. Cold steel chicken wire evoked a sense of cage and entrapment, appropriate to the play. Also in fine support was an elaborate, responsive and nuanced sound design which created the necessary atmosphere demanded by the minimalist approach to staging. Particularly effective in the over all design was the scene at the Drive In Theatre, where lights, sound, costume and action created everything required, with room for our imagination to be in play.

The large cast spanned a wide range of acting experience, but any small shortcomings in this regard was balanced by commitment to the project and the strength of the principals. There was a great willingness to commit to the emotional states demanded by the text. The interactions were, for the most part, truthful, one exception being the miles of distance between hips in an embrace between teenage lovers; inconsistent with the precocious adult assumptions of these young teens. The emotional centre of the play hangs on the characters Pony Boy and Johnny and Cherry. All three were well cast and emotionally forthcoming, with the lead (Pony Boy) being especially effective. There were highlights in the support work, with notably charismatic support from the actors playing Dallas and Two-Bit. One large highlight of the staging was Two-Bit casually stopping for a smoke in the middle of the climactic rumble, a moment loudly appreciated by the audience. Very surprising, very fun. All in all, a fine assembly of student actors, supported by strong design and strong direction, sharing a story which they collectively felt was relevant to their community. Right on!

Peace,

John Cooper

Adjudicator

North Shore Zone Festival of Plays

May 2011

**A Review of Howe Sound Secondary School's Production of the Outsiders**

I had the pleasure of attending Howe Sound Secondary School's production of The Outsiders on Friday April 15, 2011. Overall, I was very impressed by the quality of the play. Particularly noteworthy were the set, lighting, music, fight scenes, and the degree to which the play captured the essence of S.E. Hinton's novel.

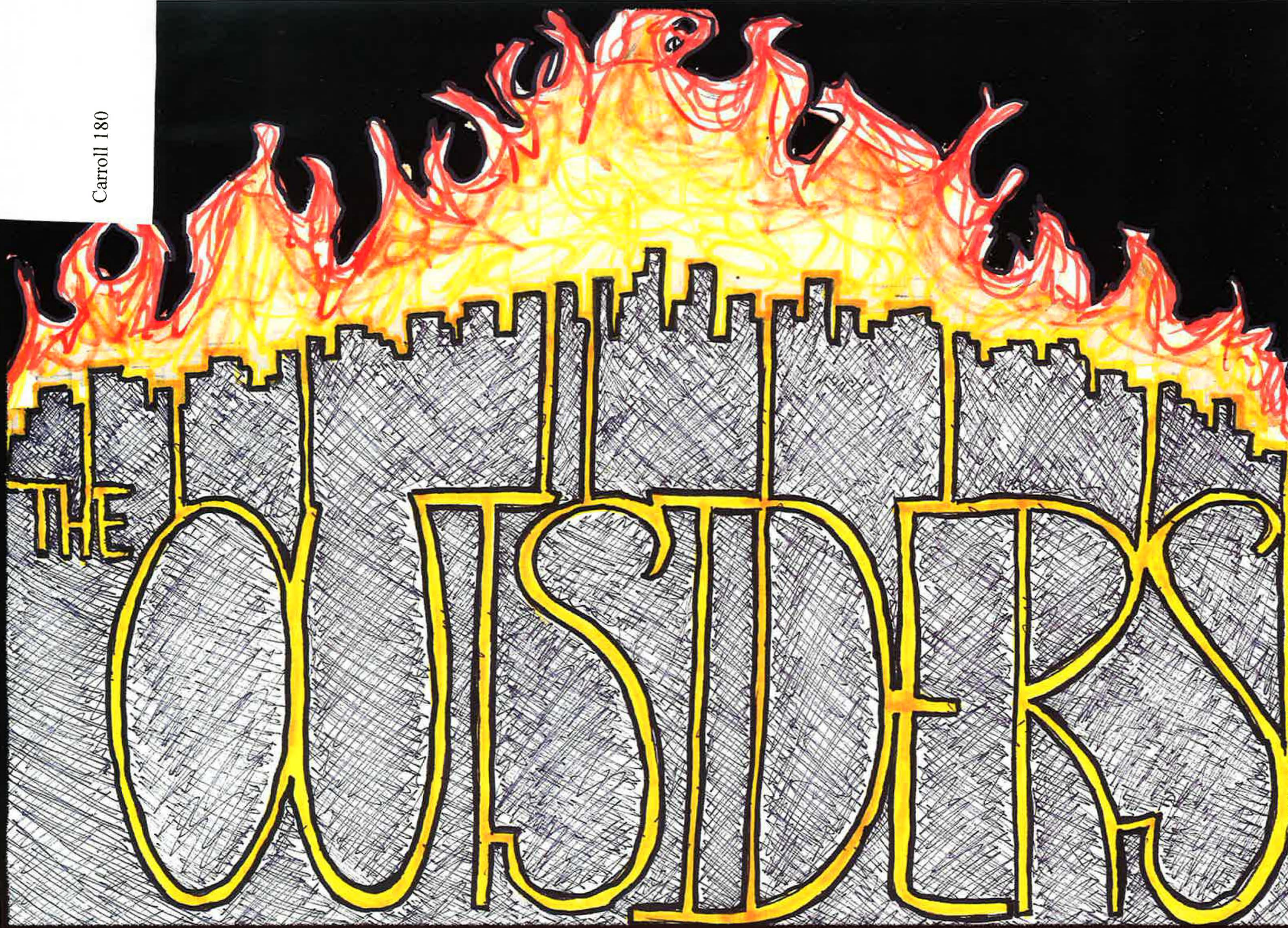
The mood of the play was enhanced by the simple, yet effective set. The simplicity of the set led to easy transitions for both audience and cast between the varieties of locations in which the action was set. Lighting and music choices also added to the overall mood of the play. I especially liked the use of coloured lights during the scene in the abandoned Church when Ponyboy recites the Robert Frost poem "Nothing Gold Can Stay". Music was used in ways that captured the moods of various scenes, but it never overshadowed the acting.

The opening scene of The Outsiders immediately drew the audience into the mood of the piece. It featured 4 Socs in four corners of the stage under spotlights, with Johnny in the center. The music blared, and the actors portrayed the beating of Johnny in a creative way, without making physical contact with each other. The next scene drew us into the story, as Ponyboy, who was excellently cast, began his narration of the events. Other scenes that were particularly effective were the movie theatre scene and the scene when Dally dies.

The aspect of the play which I found most impressive was the extent to which it captured the essence of S.E. Hinton's novel. Many of the characters were very well cast: Ponyboy (Mo Lawrence), Cherry (Samantha Butts) and Dally (Bryce Robinson) stood out as particularly strong choices of actors. The Greasers stood out a bit more than the Socs in terms of characterization; this is perhaps a function of the fact that the play is written so that the audience sympathizes with the Greasers. Having said this, the actors were all strong in the emotions they brought to their scenes. They elicited both laughter and tears from the audience.

It is a tremendous credit to the director of the play, Janice Carroll, that it was of such a high quality. She was able to get the actors to fully invest in their characters and in the essence of The Outsiders. I look forward to future productions at our school.





Adapted to the stage by Christopher Sergel

**Based upon the novel  
The Outsiders by S.E. Hinton**

Produced by special arrangement with  
The Dramatic Publishing Company

**WHERE:** Howe Sound Secondary School  
Eagle Eye Community Theatre

**WHEN:** April 13 - 16 at 7:00 PM

**Tickets \$5 / Available at Howe Sound Secondary School**

**Directed by Janice Carroll / Technical Director Michael Hewitt**



## Juvenile Delinquents Turn Heroes

By Camille Morgan

**TULSA**—Three boys prevented disaster when an abandoned church on Jay Mountain just on the outskirts of Windrixville mysteriously caught fire.

A group of school children out on a field trip had been playing in the old structure oblivious to the sparks that had started inside.

Within minutes the church was engulfed in flames; some of the children still inside.

Three young men, Ponyboy Curtis (15 years), Johnny Cade (16 years), and Dallas Winston (17 years), selflessly entered the church to rescue the children trapped inside

in an act of rarely seen heroism.

**“Jumping right into a burning building, those have to be the three bravest kids I’ve ever seen”**

says Jerry who chaperoned the field trip.

Sunday school teacher Ms. Laurent had this to say when asked about the incident and teenage rescuers, “I’ve never seen anything like it. Thank the lord those boys popped up when they did. It’s as

much a miracle as I’ve ever seen. I’m eternally grateful.”

All the children emerged unharmed. Winston (well known to authorities) suffered



Ponyboy Curtis

minor burns, but Cade is in critical condition after being caught underneath a fallen beam.

Curtis and Cade recently made headlines in Tulsa as suspects in the homicide of fellow high school student, Bob Sheldon about a week earlier.

Witness accounts say Cade and Curtis were in the park when an intoxicated Sheldon and his friends attacked the younger boys in response to a conflict earlier that evening at a local drive in theatre.

Curtis was nearly drowned in a park fountain when Cade stabbed Sheldon in an act of self defense fearing for his friend’s life.

Both Cade and Curtis are to appear in juvenile court. Cade

is to face charges for manslaughter if he recovers from the severe burns and trauma to his spinal cord.

Curtis, who is currently under the care of eldest sibling Darryl Curtis along with brother Sodapop, is to face the judge concerning his future guardianship and whether or not the three should be split up.

The two younger boys came under their brother’s care after a car crash that took the life of their parents last year.

It is this reporters opinion that after the effort put forth by Ponyboy and Sodapop and Darryl Curtis, the court allow them to remain together.

As far as the fire, the happenings at the church are still under investigation.

Cade and Curtis admit to hiding out in the church during their brief stint as outlaws but the official cause is yet to be released by authorities.

If you, dear reader, (and hopefully patron) have not figured it out yet, you are reading the program/take home prop, for the Howe Sound Secondary School’s production of ‘The Outsiders’.

A stage version of S.E. Hinton’s popular novel about rivaling youth gangs, Greasers and Socs, in 1960’s Tulsa Oklahoma.

The story is getting a face lift, as it is brought into the more modern setting of 2011. Don’t worry all the original charm and colourful slang remains perfectly intact. Perhaps Botox injection is a more appropriate plastic surgery metaphor.

Either way, sit back, enjoy the show, and get ready to perform a standing ovation “you dig?”



Johnny Cade



Dallas Winston

### Director’s Notes: *The Outsiders*

Why is it that forty four years after *The Outsiders* was first published it still feels relevant to teenagers today? Susan Hinton, a teenager when she wrote the story, was tired of reading stories that idealized teenage experiences and feelings. High School wasn’t just about proms and pimples but also about insecurities, fears, and prejudices. She experienced first hand how groups of students would insulate themselves from others, forming gangs for protection from others. Some groups, especially those from lower socio-economic groups, were made to feel like outsiders within their own towns. Hinton wrote the tale to warn others that the volatility of youth, mixed with feelings of alienation, can result in tragedy.

The story is told from the perspective of Ponyboy, a sensitive and intelligent boy, who struggles to understand why his world seems so unfair. His friends, known as greasers, are at odds with the rich kids (Socs), the police, the politicians, and the media. The Socs appear to have everything handed to them on a silver platter and yet they never feel satisfied. *The Outsiders*, adapted to the stage by Christopher Sergel, tells the story of the ultimate clash between the gangs and how the survivors learn to judge one another as individuals.

Thank you for coming to this evening and I hope you enjoy our presentation. Stay gold!  
-J.Carroll

**GO CANUCKS!**

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CHRISTOPHER SERGEL  
Based upon the novel  
“THE OUTSIDERS” by S.E. HINTON  
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All Rights Reserved  
(THE OUTSIDERS)

### Cast

Ponyboy	Mo Lawrence
Johnny	Ryan Deasley
Bob	Lyndon Jhuty
Randy	Kevin Thompson
Dallas	Bryce Robinson
Two-Bit	Cameron Watts
Darry	Brendon Devlin
Sodapop	Joey Wong
Sandy	Marina Belliveau
Cherry	Samantha Butts
Marcia	Meghan Roberts
Mrs. O'Briant	Lauren Aikens
Jerry	Jereomy Pelletier
Doctor	Ian McCloy
Nurse	Jamie Minnie
Ms Syme	Naiomi Lu
Paul	Jordan Gerrard
Swing	Connor Haberl

### Extras

Dumont Oreomuno  
Raelene Wilson  
Ashley Schultheiss  
Marissa Bohem  
Emma Wong

### Production Crew

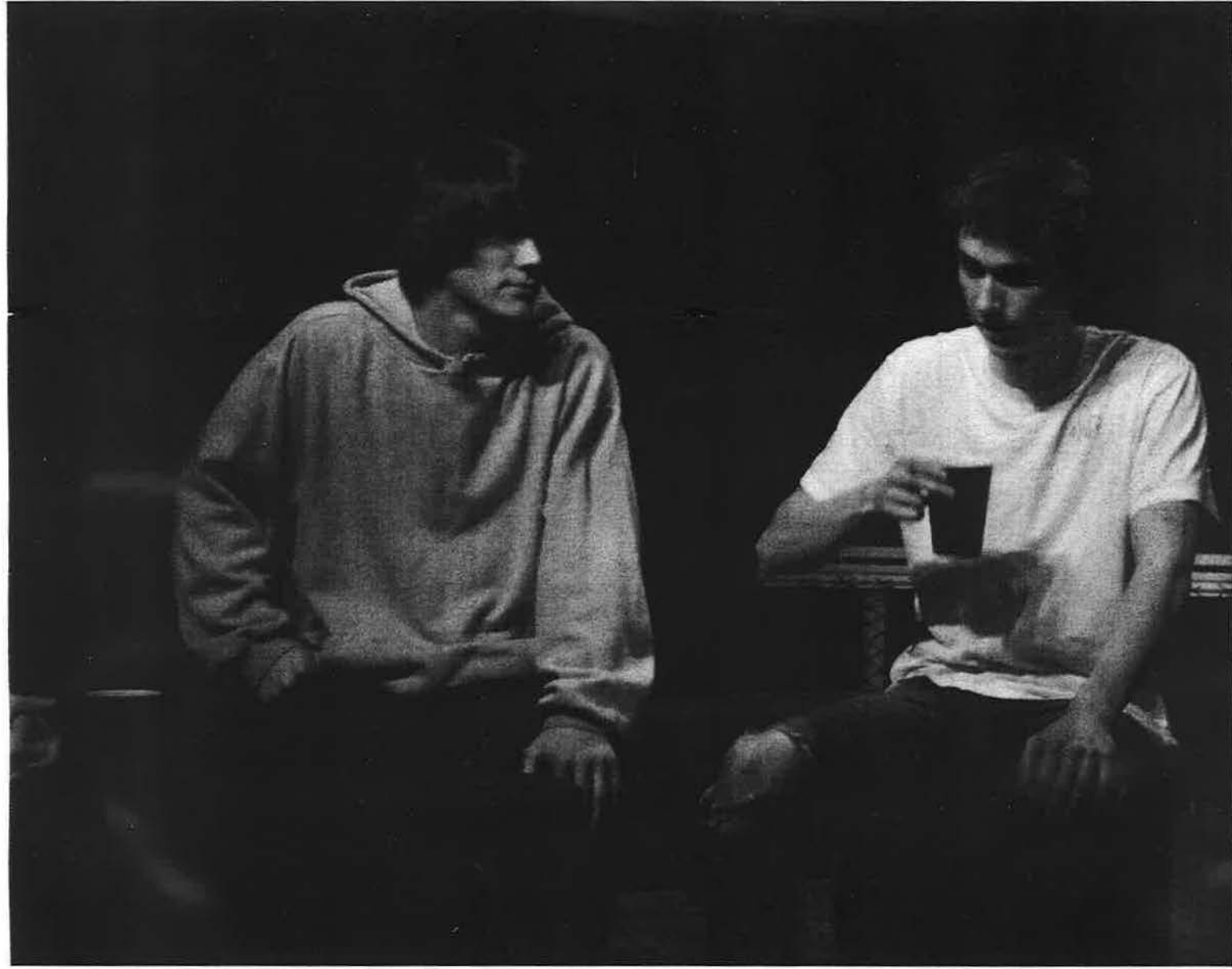
Director	Janice Carroll
Stage Manager	Camille Morgan
Fight Choreography:	Daniel James White
Technical Director	Michael Hewitt
Sound Technician:	Ben Hughes
Front of House:	Ravina
Backstage:	Teal Imbeau
Set Properties:	Vicky Shenk
and	Ryan Bompas-Brown

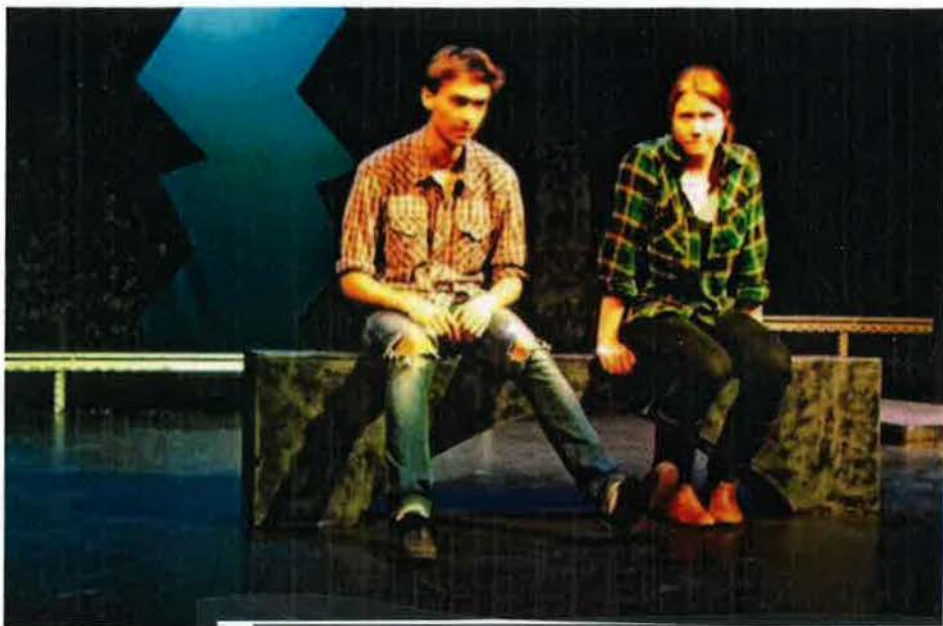
### “Nothing Gold Can Stay”

From THE POETRY OF ROBERT FROST

Edited by Edward Connery Lathem  
Copyright 1923, @1969 by Holt, Rinchart and Winston,  
Copyright 1951 by ROBERT FROST,

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And Jonathan Cape, Limited.  
“Produced by special arrangement with  
THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois”







### Project Parameters

Howe Sound Secondary School's production of *The Outsiders* will have a very small budget,, in the range of \$1500, that will cover the cost of the scripts, royalties, props, costumes, lights, and any stipends for tech support and fight choreography. Hosting the production on such a small budget seems a little daunting, so I might try and borrow from the musical theatre account. Another option is to perform for the grade 8 students at the other three high schools in the district: Pemberton, Whistler, and Don Ross Secondary in Brackendale. The Parent Advisory Committee might provide the funds, which will double the budget I have outlined.

Howe Sound has a proscenium stage with a seating capacity of 180. The space is shared with the community, so it will not be available all the time for rehearsal, especially during the busy Christmas season. The theatre has approximately fifty light fixtures, with the majority of them being fresnels. In the last few years there has been some upgrading with the addition of some source fours, and a cyclorama. With such a small budget, using an effective lighting design and a few well-placed and versatile set pieces will be critical. Soundscape and music will be widely used in this production to enhance tension and ambience. Two LCD projectors may be available to create back-story and further cut down on material costs. Costumes will be easily accessible from the school's costume collection and from the retro clothing stores.